

Handy Market List of Syndicates

20¢

THE AUTHOR & JOURNALIST

WHAT EVERY DETECTIVE
STORY WRITER
SHOULD KNOW—

By Edwin Baird

MOVIES PREDICT THE
FICTION TREND—

By Jack Smalley

MAKING THE
SYNDICATES—

By Marion Harney Hutchinson

THE BATTLE IS ON—

By Alan M. Emley

*Literary Market Tips of the
Month — Prize Contests —
Trade Journal Department,
etc.*

April
1930

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THE AUTHOR & JOURNALIST

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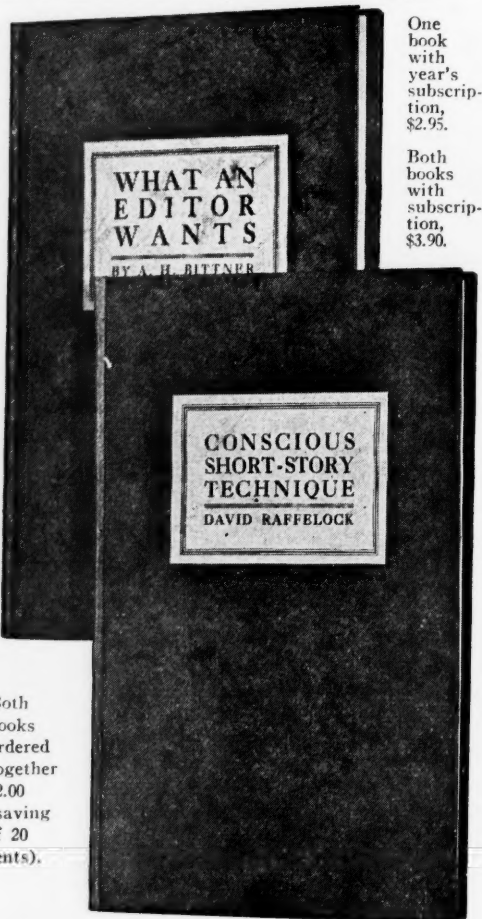
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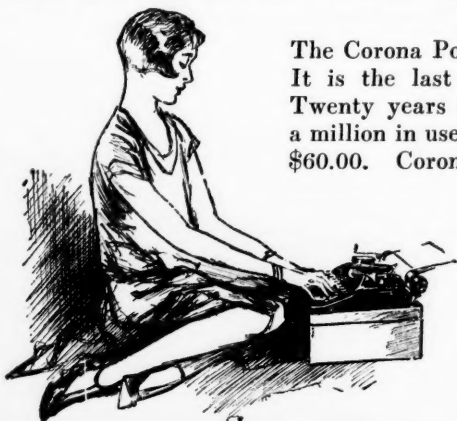
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FEW FICTION WRITERS realize the benefits likely to accrue through a study of various forms of psychology. Benefits are twofold. First, there is the better understanding of our own mental processes. As we begin to get an inkling of what makes the mental machinery go round, we learn to control those refractory moods which hold back our literary production. We learn to "make the subconscious say Uncle," as Jack Woodford so effectively puts it. Second, there is the better understanding of people—their motives, reactions, desires, and subterfuges. These are the raw materials of fiction.

Psychoanalysis opens up a fascinating field for the creative writer. A vast library of books has been written on this subject—books based on a scientific study of the unconscious mind and the part it plays in human destiny. The study, if you accept the conclusions of its adherents, shows that people rarely act from motives that appear to actuate them, or from the motives they acknowledge to themselves. A wife trembles on receiving a telegram—is afraid to open it. She fears it may contain news that her husband has been killed. Proof that she loves him devotedly? So the woman thinks, but the psychoanalyst demonstrates that her apprehensions are of the "wish fulfillment" variety. She actually—all unknown to her conscious mind—wishes that her husband were dead. The subconsciousness plays all sorts of strange tricks upon us.

There are various schools of thought in psychoanalysis, each differing more or less from the others. You may disagree with Freud, Jung, or Adler—or all of them. You may agree or disagree with Alan M. Emley's articles on another phase of character analysis in *THE AUTHOR & JOURNALIST*. This is no great matter. The important thing is that by testing their theories, weighing the evidence and checking it up with your own observations, you have reached certain conclusions—have evolved a clearer understanding of life and human nature. This cannot but show forth in a deeper and more confident portrayal of life in your fiction creations.

For the writer, the condition most to be abhorred is a closed mind—the attitude that says, "I know there's nothing to this subject, so I won't investigate." Rather, the thing to regret is that there is so little time to investigate. We can at best only skim the surface of available knowledge in the effort to fill our minds with that deeper understanding which the world expects of those who produce its works of fiction.

THE BRAND of approval is affixed by the editors of Fiction House magazines, including *Action Stories*, *Aces*, *Lariat Story*, etc., to a recipe for popular story building given by George Jean Nathan in the January *American Mercury*. In commenting on the amazing popularity of Sherlock Holmes Mr. Nathan is declared to have stated exactly the "Fiction House Formula." Here is what he says:

... "The only explanation that one can advance for the great success of the Holmes stories lies not in their writing, which is bad, nor in their character delineation, which is worse, but in their plot appeal. For all the insistence of professorial literary criticism that it is character rather than plot that makes for longevity in the field of fiction, we have here still another example in contradiction. Action that makes character, however indeterminate the character may be, has a greater and wider popular appeal than the finer literature in which character determines action. Robinson Crusoe, Uncle Tom, Little Red Riding Hood and dozens of other such plot-born characters continue, like Sherlock Holmes, to enrapture and engross the public where characters who are parents of their plots do so in minor degree. Holmes was and is a world success, not because of himself, but simply because he happened to be present when a shuddering hound howled on the dark moor, when a poisonous and terrifying snake crawling down a bell-cord, and when a deadly Hindu dart was projected from a blow-pipe..."

COMPLIMENTS on our March issue, with its unique Marketing Chart and other Forecast features, have poured in upon us in gratifying numbers. Many have declared it to be "the most valuable issue ever published of any writer's magazine."

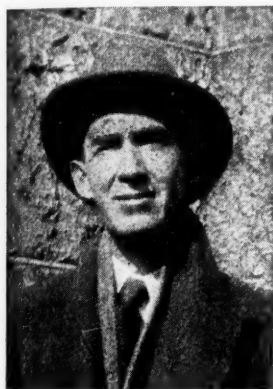
THE AUTHOR & JOURNALIST

April, 1930

How to Write a Detective Story

BY EDWIN BAIRD
Editor of Real Detective Tales

V.—WHAT EVERY DETECTIVE STORY WRITER SHOULD KNOW



Edwin Baird

AMONG the many things that Every Detective-Story Writer Should Know must be mentioned firearms, poisons, and detectives.

It is surprising how many of these writers, and not all of them amateurs either, still allude to "automatic revolvers." There is no such thing. And if they have occasion to mention the sound of a machine gun (we encounter this every day) why is it invariably described as going *rat-a-tat-tat*? It would be enlightening to most people, I fancy, actually to hear machine-gun fire.

Some study of the long-barreled revolvers used by most members of our metropolitan police forces, and the types of automatic pistols used by city gangsters, might prove beneficial; and if you are writing about Chicago, as so many of us are, you will do well to supplement this study with some research covering sawed-off shotguns, bullet-proof vests, armored cars, tear bombs, dynamite bombs, and pineapples.

So with poisons. Since these figure in many detective stories, it is necessary to know something about them—which kill quickly, which slowly, and whether or not they are odorless. Before killing one of your characters with poison, learn all you can about its properties and the comparative difficulty of obtaining a lethal dose of it. Don't guess. Know. Look up a toxicologist and get the correct dope, or consult any

good encyclopedia. It is unnecessary to invent some unheard-of poison. There are plenty of deadly poisons in actual life, and of every conceivable sort, to fill the requirements of any detective story.

Even more important is knowledge of our police and detective forces and their diverse branches. Don't have your Secret Service man working on a baffling kidnapping case, or your city detective sergeant chasing counterfeiters. The duties of the United States Secret Service are confined to seeking counterfeiters and safeguarding the life of the President. They don't hunt drug peddlers, as many writers think they do. There is a Narcotics Squad to take care of these babies. Detective sergeants, employed by the city police force, work on the routine police cases, such as murders, burglaries, stick-ups, sundry killings, stabbings, shootings, and the like.

When your murder has been committed, please don't call in your Private Investigator to clear up the mystery and confound the police. The first person to take charge would be the coroner, who, with his physician, conducts a post-mortem examination to determine the cause of death. After that, a variety of sleuths might be unleashed—precinct police, a lieutenant's homicide squad from the detective bureau, investigators from the state's attorney's office, and perhaps even a private detective, though this is doubtful.

Private detectives, as a matter of fact, seldom work on murder cases, unless employed by interested persons. Their work consists chiefly of hunting missing persons, obtaining evidence in divorce cases, working on bank frauds and other thefts—and never except when employed by individuals or corporations.

FOR my part, I fail to see why it is necessary to have the hero of a detective story an undertaker, or a book collector, or a shoe clerk, or a bellhop, or God knows what. What's wrong with making him a detective? We editors need a few detective stories in which the men who do the detecting are actually detectives.

A metropolitan police force is usually commanded by a commissioner of police, and next in command is a deputy commissioner, and next come the captains (one of whom may have charge of the detective bureau and is known as chief of detectives), and then come the lieutenants, the sergeants in civilian clothes, the harness bulls (uniformed men), and the rookies. The mounted police control the traffic, the sparrow cops (state police) work in the parks and under the park commission control, and allied forces include the sheriff (employed by the county, the coroner (also a county official), and the investigators or inspectors from the office of the district or state's attorney.

Entering the domain of the federal forces, we find another wide range of detectives, and mostly shrewd ones, too. The post office inspectors guard the mails and investigate any irregularity. Tireless workers, these men. I have known one of them to stick for a year on a case involving a theft of two dollars. But, like the Northwest Mounted, he got his man. Some keen detective stories could be written about these post office inspectors.

In every federal building there is a United States marshal and his deputies, who take charge of federal prisoners; and either here or in an adjacent building there are quartered the narcotics agents, the post office inspectors, the prohibition agents, the customs inspectors, and the Secret Service men. All are detectives of sorts.

Since newspaper men frequently bob up in detective stories—they're always about when there's any police news—you ought to know something about their work: how they are assigned by the city desk to cover a story, and how the story is usually written by a "rewrite" man who sits at a typewriter, with earphones clamped on his head. Strange as it may seem, there are still many people, not excluding fiction writers, who have an idea that newspaper reporters scamper about the city seeking news of murders, robberies, suicide, and fires.

Nothing could be further from the truth. Reporters don't need to look for such news. The news comes to them. When a police story "breaks"—murder, or robbery, or what-not—the city editor knows about it almost as quickly as the police. When a fire-alarm box is pulled, a fire gong near his desk notifies him instantly of its location.

He has men assigned to the various police runs; and, in addition, in several of the larger cities, the city news bureau, an organization that supplies all daily papers with routine news, has men stationed at strategic points, such as the city hall, the detective bureau, the criminal building, and outlying police stations.

Thus, when a murder is committed, the reporters are on the spot as soon as the police, and since they telephone the details to the rewrite man, the story is printed and on the street almost before the body is cold. This explains the apparently phenomenal speed of newspapers, so bewildering to those who know nothing of the inner workings of our press.

Some splendid detective stories have been written around newspaper reporters. It is still a fertile field. You can make a detective of your reporter without violating the verities; for these men often solve murder mysteries in actual life that baffle the police. A noted example of this was the famous Leopold-Loeb murder case, which was cleared up by two young reporters on the *Chicago Daily News*, known to the fraternity as O'Connor and Goldberg.

If you want to make the hero of your detective story something beside a real detective, as most writers are doing nowadays, I recommend that you make him a newspaper reporter.

COME now to a matter that is of absorbing interest to all visitors at R-D-T Headquarters. These visitors, beholding my manuscript mail, marvel that any person can get through such an enormous volume of reading in such a short space of time—some forty to fifty manuscripts being a fair evening's work. As an explanation of how this is done, I append some excerpts, copied verbatim, from a few recent offerings:

Specimen No. 1

"Is she dead?"

"Dead? I'll say she's dead. Just look at that

blue showing through the white wash on that little face of hers and those finger marks on that neck. Dead? Why man alive, not even a giraffe's neck could stand a squeeze like that."

"Not murdered? . . . Whatever shall we do?"

"Go for the police, of course."

"And leave that child lying there by the road side? How cruel."

"Well, she was lying there when we first saw her, wasn't she? Perhaps she has been there all night. Her dress is wet with dew. It even clings to those long lashes of hers like tear drops."

"How terrible!"

Specimen No. 2

The fast mail on the C and O labored heavily as it slowly climbed its way up the mountain side, and stated the fact by the rolling resounding echoes that scattered through the wildness of the hills.

"We're a little late," murmured High-ball Lee, the hogger on the road's crack train, as he pulled the throttle back to the last notch, and urged Smokey Joe McGown to goose the iron monster on up the hill, adding "When we reach the top, I'll let her ramble down the other side."

"You can do that after I'm through with you," said a clear, commanding voice from the figure of a man who had just crawled over the coal pile and was coming towards them.

"Who in the hell are you?" asked High-ball.

Specimen No. 3

McTierny tilted back in the one swivel chair which desecrated the sanctum of the chief of police of the suburb of Clearvale and gazed sleepily at the chief . . .

"I have been over the case inside and outside, upside and downside, and I can see nothing to it but the same straight question, which man killed Sheverly—was it old Jacobs the valet, or was it Wilton the cook?"

Specimen No. 4

At 8:06 A. M. Martin Johns was definitely, indisputably dead. A Mrs. Quigg who came in to cook and clean by the day found him so. Just when he had died, and how, and why, was a matter for the police to determine.

The Tab man, diverted from a three-alarm fire assignment, started for the house on the rear end of a mail truck headed in the same general direction and ended up four blocks on foot . . . He found the Trib man already there trying to peep over and around the uniformed corpulence of a policeman standing guard at the door of Martin Johns' library.

Said the Tab man, "How did you get here so soon?"

Said the Trib man, "That, wily competitor, is the prerogative of a good reporter. Does it upset you much?"

(Wind-up of this story):

Said the Tab man then, "I'm going to forget about that clock."

Said the Trib man, "You and me both," and borrowed a match in the bargain.

Specimen No. 5 (somehow reminiscent of Ernest Hemingway)

I was walking alone through a shabby district of New York. I was without work and had been so for some weeks. I was broke. I was a little desperate—maybe.

Suddenly from behind I was surprised to hear a man's voice say softly, cautiously, "Miss Davis."

I submit these gems not merely to illustrate why it is unnecessary for an editor to read *all* of a manuscript, but as examples of what *not* to do if you want to break into a detective magazine.

FEW contemporary authors are better known to the vast detective-story-reading public than Vincent Starrett. Not only is he outstanding among these authors—he is also widely recognized as an authority on the subject. He has written monographs on Edgar Allan Poe. He has compiled an anthology of famous detective tales, with a foreword that is a classic of its sort. And he has written some of the best detective fiction of our time. With the belief that it may aid some of those who are following this series, I give herewith a letter from Starrett concerning his story, "The Eleventh Juror," first published in *Real Detective Tales* and now reprinted in "The World's Best 100 Detective Stories," sponsored by *The Literary Digest*:

"The Eleventh Juror" began, as I suppose most detective or mystery stories begin, with an idea—a stark, isolated idea—namely, that it might be a surprising and unusual thing to place a murderer in the jury box, sitting in judgment upon an innocent man charged with the crime. As far as I knew, the idea had not been used before, and it pleased and excited me. I cast about for a way of telling the story, and for a time considered the impersonal, third-person method; but, somehow, that way, the surprise ending didn't quite come off as I wanted it to. I then thought of making the tale one of my "Jimmie Lavender" series, with Gilruth, Lavender's "Doctor Watson," telling the story. That didn't work either. In the end, after several days of thought, I put the idea away in a notebook, and, also, I suppose, in my subconscious, where it simmered for a long time. Some years after the idea had first occurred to me and I had entirely forgotten it, I needed a plot and went to my old notebook. The thing hit me in the eye and I liked it better than ever. But in the interval my thoughts had cleared, I suppose, for it seemed immediately apparent that there was only one way to tell the story and that was in the first person, the murderer-juryman talking.

It wasn't easy to write, for at once the story became a character sketch, a chapter of life, rather than a conventional, artificial detective story. I had to make the narrator plausible and not unlikeable, and I had to present a considerable group

of persons exactly as they would have appeared in life, not as mere lay adjuncts to the activities of an inspired super-detective. I managed this (if I *did* manage it) by taking characters out of life. The lawyers, the witnesses, and the rest of the cast were all people I had known in my reportorial days. Also, the story gave me an opportunity to work off a bit of my ironical spleen in the matter of courts, lawyers, judges, jurymen, *et al*, for whom, I often think, I haven't the proper amount of respect. I think it was my delight in satirizing the group that made the story what I believe it to be, that is, one of the best I have done.

There was also the difficulty of keeping my secret until the end. How successfully I accomplished this, I don't know. The story has been immensely popular, but possibly for reasons other than those concerned with the surprise element. Nevertheless, I think I fooled a majority of the readers. You are, yourself, a veteran reader of mystery tales, and I think you told me that I had fooled you, when you took the story for *Real Detective Tales*. It was necessary from the beginning to appear to account for Russell's knowledge of the case, without actually doing so; to play fair with the reader and at the same time tell nothing that would betray the point of the story. All of which was merely a matter of skillful writing, of virtuosity; but that sort of thing is always difficult to do well, and no writer is ever certain how well he is doing it. He is constantly handicapped by his own knowledge of the truth as it is to be revealed. Readers of mystery tales are a cunning lot, with a curious insight into the mystery story writer. *His* job is to know what *they* are going to think, and anticipate that thought; but as *they* know that he is going to try to fool them, they are not easily misled.

I don't think the usual rules and philosophies of detective story writing apply, however, to "The Eleventh Juror." I don't think it is exactly a detective story. Certainly there is no detective in it, and Russell's revelation to the jurors can hardly be called inspired reasoning, since he was telling only what he *knew* absolutely to be the truth. However, my effort for some time has been to develop a new sort of detective story, and possibly this is a beginning. My story, "The Other Woman," is still another try in that direction. There is a detective in it, but he doesn't astound or bewilder by his detecting. He merely states his results and the actual story is quite another matter. I think that some day a great detective novel will be written which will *not* be a "detective story." It will deal with the life of a detective without stressing a single one of his cases; a real detective, out of life and the newspapers, working on half a dozen mysteries, great and small, no one of which will be resolved in the book. In other words, it will be a novel about a detective as it might be a novel about a steam-

fitter or a clergyman or an author. It will be concerned with the detective, not with his cases; with his wife and his children and his concubines, rather than with his inspired thinking, if any. I don't think I shall write it, although I may. I think it would be a great book. But Sinclair Lewis should do it, after living a year in the household of a regular city detective, and accompanying the unromantic sleuth upon his rounds.

Before closing, however, I want to tell you the sequel to the story of "The Eleventh Juror," since we have been talking of that yarn. As I say, I thought my idea was quite new and original, and I was greatly taken by it. I liked my story. Indeed, I still like it. But shortly after it had appeared in your magazine, I had a letter from a gentleman in the West, who had seen, so he told me, the identical story reproduced upon the screen, some weeks before, in a Pacific Coast city. He was good enough to suggest that possibly I had submitted my story to some agent or editor, some time before, who had swiped the idea and sold it to a motion picture company before rejecting my manuscript. I was horrified. I learned from him the name of the picture and of the producing company, and managed, after a time, to see the picture in a small Chicago theatre. It was not at all like my story, at the beginning, but the conclusion was the same. The murderer was on the jury!

I was still horrified; but as I left the theater I overheard two boys taking together; and one was saying to the other: "I'm tired of seeing these pictures about the murderer being on the jury, ain't you?"

After that, of course, I just leaned against the nearest post and laughed. It wasn't my idea, after all. It wasn't anybody's in particular. It was one of those smashing inspirations that occur, ever and anon, to everybody who writes; and everybody thinks it is occurring to him for the first time in history. And more than ever one realizes, when the smash comes, that there aren't any new ideas. There are only new approaches to old ideas.

Sincerely,

VINCENT STARRETT.

In the next installment I shall explain the detective-story writing methods of several other contemporary craftsmen, all successful, among them, George Allan England, MacKinlay Kantor, Ferrin L. Fraser, and Jack Woodford. These methods have been outlined to me by the authors themselves and are therefore authoritative. They describe, succinctly, just how they go about writing detective stories that sell. They should prove interesting and profitable both to new and established writers of the detective story.

SPECIAL NOTICE: In order to complete its files for binding, the New York Public Library needs a copy of the March, 1929, Author & Journalist. Our files of this issue are completely exhausted. If some reader, who preserved this number and has no further need of it, will send it to us, the courtesy will be greatly appreciated. Address magazine to The Author & Journalist.

Movies Predict the Fiction Trend

BY JACK SMALLEY

Assistant General Manager, Fawcett Publications.

IF you would peer into the future of fiction, look to that touchstone of the public taste—the movies.

At least you will be afforded some interesting speculation. A long time ago "The Covered Wagon" rumbled across the movie screens, and Western stories promptly climbed to a high peak. The present demand for detective fiction seems to have followed, just as consistently, the production of a large number of detective films.

This may be a remarkable coincidence, or else evidence of a pronounced connection between the movie fan and the magazine reader. Certainly the movies exercise a tremendous influence upon the likes and dislikes of the public in everything from social manners to styles in bedroom furniture.

When the talkies came in like an Oklahoma gusher, Westerns went out. It was difficult to produce outdoor pictures with the talking equipment available. Indoor pictures confined the new "Art" to stage plays, crook dramas, chorus pictures of "the show must go on" type—and the he-man on the horse languished. Movie cowboys tightened their belts and went to work for a living.

Now the talkies have hurdled mechanical obstacles and outdoor films are coming into popularity. "The Virginian" is a tremendous success; so is "Romance of the Rio Grande," both good old melodramas, given color and life through sound. And already their influence is being felt in magazine circles, for Westerns are definitely in again, and—is it coincidence?—such stories must be of "The Virginian" type, the reliable melodrama of other days.

If the movies have anything to do with it, Westerns are in for a boom. Universal pictures, since May, 1929, has put into production twenty-three horse operas. Other companies are swinging in line. "The Cisco Kid," "The Texan," with Gary Cooper, "Singing Caballero," "Arizona Kid," "Oregon Trail"—all will rival "The Virginian" in lavishness of production along the established lines of the Western melodrama.

Some will claim that stories of the West never faltered in their appeal, but circula-

tion figures speak otherwise. It is true that there was a clamour for Western films last fall, but that was caused by an almost complete lapse of production in this direction. This year will bring, beyond question, a renewed interest in Western stories, bolstered by the support of the movies.

What have the movies to predict in the way of other types of fiction?

Consider another unusual condition—the return of the costume drama. This year's biggest hits are "costume," or historical pictures. "The Love Parade" revives the once virile Graustark style of story, pepped up with modern sex spices. Gay uniforms, court dresses, wigs and swords came from dusty shelves for "General Crack," the Barrymore talkie; "Taming of the Shrew," "Rogue Song," "The Vagabond King," "Devil-May-Care," and other costume pictures.

Watch the magazines follow suit! Aspiring Sabatinis will be busy scribbling this year, and 'Odsbloods will sprinkle the printed pages of magazines.

Evidence that detective fiction will not waste away can be found in the new films, for Raffles is coming to the screen with Ronald Colman, and the "Benson Murder Case," "The Return of Sherlock Holmes," and "Murder on the Roof" will gently fan the flame. Note, too, that the Fu Manchu talkies whisper insinuatingly that Chinatown still is thrilling.

War and air themes continue to find a place on production schedules, but there is a subtle change toward more diversity in war films, as witness "Seven Days' Leave," "The Cockeyed World," and "Journey's End." Some daring souls predict that "Hells Angels" will be released this year, a tremendous epic of war fliers that's been in production since time began. "The Flying Fool" and "Lost Zeppelin" are bets placed by the producers that air interest will not disappear.

More interest is shown by producers in adventure films than in war and air pictures. "Trader Horn," "Condemned," "Isle of Lost Ships," and "The Delightful Rogue,"

from Wallace Smith's yarn in *Cosmopolitan*, are samples of this trend. Stories of the south seas will be in demand, if the screen is a reliable prophet.

Another influence of the talkies can be felt in the larger tolerance toward realistic dialogue, difficult sex themes, bedroom farces, and other forbidden sins of yesteryear. Dialogue that would have been banned in printed titles on the screen now blares boldly through the amplifiers.

Such titles as "Ex-Wife," "Her Unborn Child," "Marriage Playground," and "Companionate" speak for themselves. Whether the movies or the magazines are the greater force in ushering in an era of broad-mindedness is a question; the fact remains that

confession magazines are going strong and fiction writers are no longer bothering to call a spade an implement for manipulating soil.

Back-stage dramas are quite definitely out. Lacking ingenuity, producers worked this theme into a quick decline, to rush out singing and talking pictures. The public will have little interest in stories of chorines who go about singing through their tears, with breaking hearts. That's a twice told tale, told twice too often.

In the Fawcett group of magazines we have rows of open shelves waiting for manuscripts that fulfill these popular requirements. And the wise author will study the movie trends in planning his year's work.

Consistent Characterization

BY ALAN M. EMLEY, LL.B.

VI—THE BATTLE IS ON

"Simeon and Levi are brethren; instruments of cruelty are in their habitations. O my soul, come not thou into their secret; unto their assembly, mine honour, be not thou united; for in their anger they slew a man, and in self-will they digged down a wall. Cursed be their anger, for it was fierce; and their wrath, for it was cruel."



Alan M. Emley

THUS spake the Patriarch, Jacob, in his analysis of a prominent characteristic of the two types, Scorpio and Sagittarius.

In all three of the Creative types we have those who are physically combative. They are the opposite of the intellectual types who are mentally com-

bative but have no desire to cause physical injury. The latter *argue* but do not care to fight. The *creative* types are apt to end an argument by giving the adversary a punch on the jaw.

In Libra we find the handsome, dashing, debonair hero who is always popular. He specializes in gambling, love affairs, and

duels. Usually he reforms and wins the hand of the lovely heiress twenty-five years younger than himself. He would!

In Scorpio is a vastly different type. He is not handsome. He hasn't *It*. Usually he is not cast for a hero unless some great physical combat is in order. He is liable to appear in the role of the deceived husband or lover, who sits quietly with never a sign. Then he arises and blows the heads off the gay deceivers. He defends his honor with knife, club, and gun. He holds a grudge and gets revenge.

In Sagittarius is the impulsive, faithful, athletic type; quick in speech and movement, and with a dozen chips on each shoulder. Here we find D'Artignan, whose father's advice struck a responsive chord in his heart: "Endure nothing from any one but M. le Cardinal and the king. . . . Never fear quarrels, but seek hazardous adventures. . . . Fight on all occasions; fight the more for duels being forbidden, since, consequently, there is twice as much courage in fighting."

A writer asks if it is possible to prepare tabloid plots that bring out the natures of each of the twelve types.

Here is one that applies to those we are considering in this article:

The story takes place in Chicago. There are two rival gangs. One of them, Jake's gang, is composed principally of Jake and his stalwart sons. His daughter, a lovely Leo with her heart on her sleeve, gets a job as a stenographer in the store of Scar-face Homer, the leader of the other gang. She makes a hit with Homer's handsome son.

A love scene follows in the light of the full moon, amid soft breezes and the fragrance of blossoms. As the author of "Kept" puts it, the darn ol' moon was too much for them. They should have stayed in the room at the back of the store.

They set up housekeeping without the formality of a marriage. Such things are not uncommon in this age of personal freedom, for young people are throwing off the customs of their fathers. We wonder what is coming over this new generation.

Homer's son is not a bad fellow. He goes after the paternal consent to a marriage. Homer talks it over with Jake and they agree to give the young folks their blessing, consolidate the gangs and do business on a large scale.

Both gangs prepare for the ceremony. Jake and Homer disarm and come to the feast. Apparently everything is lovely, with the goose suspended at an elevated altitude.

But, alas, they have not considered two of the brothers of the girl who are the chief rod men of Jake's gang. No one thinks of them. No one watches them. No one knows that instruments of cruelty are in their habitations, that their anger is fierce, that their wrath is cruel, and that they never forgive an insult or a wrong.

They enter the room. They line up Scar-face Homer, his son and his gang, and machine-gun the whole bunch. Vengeance is theirs. The slaughter is sufficient to satisfy the most exacting. Then they take the accumulated plunder of years, burn down the building, and return to their hang-out.

Old Jake doesn't like the way his sons have acted. He tells them it will create "a terrible stink" and may bring reprisals from other gangs.

"Yeah?" they answer. "Mebbe so. But any guy that seduces our sister is going to get hurt."

You will find this ultra-modern plot in the 34th chapter of Genesis.

TYPE III-B

THE PRACTICAL USERS OF THE CREATIVE

ENTER Othello; 1930 model.

Here are two incidents taken from recent newspapers:

A neighbor whispered to Othello concerning his wife. Did he speak to the wife about it? Did he attempt to ascertain the truth? No; he told her he was leaving town for a few days. Then he took a high-powered rifle and hid in the shrubbery near his home. About eleven o'clock at night he saw a man and woman emerge from the door. He raised the rifle and killed them both. They were a neighbor and wife who had been visiting at his home. He loved not wisely but too well.

Another Othello received a phone call telling him to look out for the honor of his house. He did. He said he was going away for a few days. At midnight he returned—with a gun. Entering his home he shot and killed the boy friend. What about the wife? After being acquitted under a plea of self-defense, he filed divorce proceedings against her on the *sole ground of adultery*. Othello never forgives. Othello never forgets. He bears a grudge to the grave, and officially brands the wrongdoer with a scarlet letter, the badge of her shame.

People tell me that I write about the *good traits* and say nothing about the bad ones.

There are no bad ones. There is no such thing as an evil force present in the world. We all are given certain physical and mental traits at the time of birth. Whether they are good or bad depends on how we use them. We are masters of our own destinies.

The tendency toward violent temper and physical combativeness found in Scorpio is not a bad trait. At one time it was the saving of the world. Not many years ago the hero was the one who could overcome his fellow by physical force. The woman sought in marriage the man who could protect her and her children. This very fearlessness, vengefulness, and ability to hurt has made man supreme in the world. Every animal, no matter how fierce or how powerful, *fears man*.

Are a violent temper and the ability to fight considered an evil in our present stage of civilization?

Consider the finest of all grand opera troupes in one part of a city and a heavy-

weight championship prize fight in another. Which will get the newspaper publicity? Which will get the crowd and the money? All the world loves a fighter.

In Scorpio we find a remarkable class of people. They can be almost anything. You can place your master crook in this department, or the chief of police, or the brainy detective.

This is the type opposite to Taurus, described in the December issue. Taurus is guided by sympathy. Scorpio deals with cold, hard facts and has about as much sympathy as a ham. The Taurus judge decides for the beautiful young wife who weeps buckets of tears in the court room. The Scorpio judge says: "The evidence shows that this young woman is at fault. It looks as though she entered into this marriage with the sole idea of making it pay. The case is dismissed." Poor Peaches!

When those in Scorpio overcome their tendency toward hot-headedness, they become the calmest of all people. They have poker faces and you never know what they are thinking. They sit at a directors' meeting and listen calmly while the others make red-hot speeches damning all who do not agree with them. When they are all through, Scorpio has its little quiet speech, and usually carries the day. Scorpio deals with facts, and speaks only after ascertaining them. There is no vision in this type, no intuition, only cold, hard facts, and they usually exercise judgment that is very good.

As Nature tends to strike a balance in all things, we find here usually a keen sense of humor. Many comedians and humorists were born in Scorpio. Will Rogers and Buster Keaton. Charlie Chaplin and Harold Lloyd are polarized in Scorpio, which gives them a great deal of this nature.

Probably there are more detectives in this department than in any other. They have the ability to search out facts, untempered by emotion or interest or sympathy with the wrongdoer. Here we find the cold-blooded Sherlock Holmes who pounds a corpse with a cane in order to ascertain how far flesh will bruise after death. Here also is Javert, whose whole philosophy of life was expressed in upholding the laws of society. One seldom finds a "radical" with this influence.

Usually those true to the type of Scorpio are born between October 23rd and November 22nd.

TYPE III-C

THE EXPRESSER OF THE CREATIVE

THIS is the "one thing at a time" type, the opposite of Gemini, which always has two things to do. Gemini never knows what it wants. Sagittarius knows exactly what it wants, and will hold to a single thought or purpose and will sink or swim with that end in view.

Usually these people are very active and have great physical endurance. This is the type that breaks down from overwork. It has no judgment regarding what it is able to accomplish. No task is too hard, no labor too great.

While Scorpio and Sagittarius are somewhat alike in violent temper and a desire for vengeance, they are vastly different in other things.

Scorpio deals with facts. Sagittarius is intuitive. Those of this type are probably the most intuitive of all people. Their minds constantly run ahead of what they hear or see. You say something to them. Their minds run ahead of you and they think they know what you are going to say. Later they confuse what you said with what they thought you were going to say and misquote you. This causes trouble, and they get the reputation of being the greatest of all liars. They are forever getting fact and intuitive feeling mixed.

Scorpio is quiet and says little. Sagittarius spits out the first thing that comes to mind, no matter how untactful it may be. Here we find the person who tells the truth. His sweetheart asks how he likes her new hat. He answers, "It is rotten!" More trouble.

Paine's biography of Mark Twain is a splendid study of this type. Mark was a Sagittarian polarized in Aries, which threw his powers into the *intellectual*. His temper and ability to use expletives at the slightest provocation are well known. Many letters exasperated him and he wrote the first thing that came to mind in answer to them. There is but little tact in Sagittarius.

Aspiring authors frequently asked his advice and submitted manuscripts for criticism. One of them asked about a diet for authors, and if it was true that fish is brain food. He answered: "Yes, Agassiz does recommend authors to eat fish, because the phosphorus in it makes brain. So far you

are correct. But I cannot help you to a decision about the amount you need to eat—at least, not with certainty. If the specimen composition you send is about your fair usual average, I should judge that perhaps a couple of whales would be all you would want for the present. Not the largest kind, but simply good, middling-sized whales."

Sagittarians love animals of every kind. They probably are second only to Taurus in the ability to train and govern them. They also are natural agriculturists and love to dig in the dirt.

In Sagittarius we find the people of one love—those who are faithful unto death and after. There are more old maids and bachelors of this type than of any other. Most of them have been disappointed in some youthful love affair.

One never should trifle with the affections of those in this department. Tragedy may follow, for this is the type that commits suicide over love affairs. Sometimes this is in the spirit of revenge, but it often is with the feeling of "Goodbye, cruel world. Life has nothing in store for me." This is the type that exalts its woes.

Here we find Tom Sawyer sitting on a raft on the river after being unjustly punished. Ah, if he should sink beneath the water and end his sad and hollow existence. Suppose he should be brought home dying with his damp hair curled about a pallid brow. How his aunt would throw herself on her knees beside him and pray for one

little word of forgiveness. But he—he would turn his face to the wall and die with that word unsaid.

This is the type that "goes to the dogs" after an unfortunate love affair. Imagine the satisfaction of sinking to the very depths of existence; then of returning years later in rags, all dissipated and exhausted and weak and dying of hunger and poverty and exposure, appearing before the one who scorned your affections and searing her eyeballs with the sight.

"You made me what I am today,
I hope you're satisfied."

As they exalt their woes, they also exalt their loves. This is another chaste type that hates licentiousness and is most true and considerate in home life. They place their loved ones on a throne and worship. As Mark Twain said of his wife, "Where-soever she was, there was Eden." A beautiful tribute paid by a Sagittarian to his one and only love.

Although naturally vengeful, this is the type that is the most forgiving of all *in home life*. It forgives and forgets the transgressions of mate. "Return and all will be forgiven."

The true type of Sagittarian usually is born between November 22nd and December 21st.

In the next issue we will describe the type that goes out into the world and makes the wheels go round.



Making the Syndicates

BY MARION HARNEY HUTCHINSON

IS it possible to "make" syndicates?

Yes, if you will work. If you possess originality, imagination and some executive ability, you can "make" the syndicates, though first efforts are likely to meet with discouragement.

Candidly, however, the syndicates do not offer the market for contributions that many writers imagine. They are more difficult to please than general magazines or local newspapers, since theirs are specialized requirements. Staff writers, artists and

special free-lance writers, upon whom they call for definite contributions, furnish the bulk of syndicate copy.

Syndicates were created to meet a need. The service rendered by the Associated Press, which supplies news copy to thousands of newspapers, is most easily understood. Important news gathered in one city is flashed to all other papers carrying the service, without delay or special effort on the part of individual members of the newspaper chain.

These are news services. The bulk of the syndicates, however, supply features rather than news. The largest supply everything from the full-page "thrillers" in Sunday supplements to "funnies." All material is sold to individual newspapers by regular salesmen. Because contracts must be made in advance, features must be offered for a definite length of time. The usual run is for six months or a year. Some features run year after year, others end abruptly when the author "gives out."

In addition to the independent syndicates, there are also a number of newspapers, such as the *Chicago Tribune*, which syndicate material written by their staff writers. There is often keen rivalry among different papers of the same city or state to obtain the exclusive rights to an important feature for city or territory.

HOW did present syndicate writers "make the grade?" Many experiences provide the key to syndicate success. Angelo Patri came in through the schoolroom door. Dr. Brady's medical kit, Dr. Crane's pulpit, Anne Rittenhouse's fashion-sense, Corrine Lowe's human sympathy and sparkling style proved the means to an end in these respective cases.

The majority of writers came in through the newspaper. Most of them were reporters, staff writers, feature writers, or columnists on local papers. Once they had achieved a "by-line" (having their names signed) they repeated that success until their own editors (as in the case of the Hearst publications) undertook to syndicate their copy, or they attracted the attention of an outside syndicate.

They became syndicate writers because they knew how to write what the public wanted. They "turned up" an idea sufficiently original to attract attention, proved that it had productive possibilities, and then sold it to a syndicate. For the syndicate is not usually a pioneer. It takes up an idea only after it has made good in some restricted field.

There are two points to remember in viewing these successes. First that the syndicate is only the distributor. The syndicate editor buys not what he likes, but what he knows, from long experience, will interest newspaper publishers. Every column has to run the gauntlet of syndicate editors, newspaper publishers, newspaper editors,

and readers. Features which cannot prove successful with all these fail immediately. There are men and women outstanding in certain fields of endeavor who could "make" the syndicates without long apprenticeship on newspapers. But they have served an apprenticeship in individual fields. They "know their fields" before they write of them.

Women sometimes submit usable copy for children's pages or women's pages, but most of this material is written by experts. The writer on home economics is a student of that science. She may be a housewife combining practical experience with theoretical knowledge, but she has that knowledge. She must have. Depending upon personal experience, exclusively, the woman writer would "run out" in short time.

To open negotiations, submit samples of the feature you wish to market. Samples should be sufficiently numerous to indicate the scope and ability of the writer. Do not "suggest" features; submit copy. Once the feature is accepted, the syndicate will issue all necessary instructions to the writer, arrange details, take charge of all business. Payment is usually made on a royalty or commission basis. That is, the author gets a percentage on all sales made to subscribing newspapers.

If you want to make the syndicates, study the features appearing in your daily papers. Know what has been offered in the line you choose before submitting copy. I suggest that you first sell your local paper the series. The newspaper with which I am connected has been running, for instance, a very good series on "Dressmaking at Home" by a local woman, which she may later be able to syndicate to advantage. She supplies copy and drawings. Another writer, now well known in the syndicate field, did a local "Speaking of Plays" column for weeks, in which she suggested plays and pageants suitable for home, school, and church entertainments.

THE FICTION FIELD

THE foregoing has a discouraging sound. There is no magic road to syndicate success, yet the situation is not impossible for one with the requisite experience, who is willing to keep trying.

As for fiction, the majority of syndicates buy "second run" short-stories and novels—those that have been previously published. Usually they prefer "big names." However,

I used to buy a "first run" series of fiction from a syndicate for my Sunday magazine. And there are syndicates which buy original long novels for serial use in daily newspapers.

My own experiences in submitting syndicate copy furnish less of an example than does the success enjoyed by a young woman writer whose career I have been following. Her story proves that if you have ideas and are willing to work, you can "make" the syndicates. Fiction proved the open sesame for her and fiction may prove comparatively easier for others to sell than other types of syndicate features.

Eleanor Early, of Boston, was a newspaper reporter. She had enjoyed that training, she had sold feature articles, but no fiction until she "made" the syndicates.

In less than twelve months she has had three novels published, publication following syndicate-serial printing, and written fifty syndicate Sunday stories of the "thriller" type.

Though she works ten to twelve hours a day she finds the work less exacting, and certainly more productive financially, than newspaper work.

Miss Early's first syndicate serial was "Daughter of Magdalen." It was written for a magazine which failed just as it was finished. She sold it to a syndicate which paid her \$1000 as a first payment, and then unfortunately ceased to exist.

But let me quote from a published interview in which she tells the story in her own words:

"Then I went to work on a book, the story of a Boston girl whose heart was broken when her boy lover was killed in France. The Newspaper Enterprise Association (NEA Service) bought that story, 'Whirlwind.' I had one of the big thrills of my life when I saw the publicity matter with my name and picture splattered all over it.

"That novel was started in all their papers last August. They ordered another, and I wrote the story of a stenographer and the rich boss, which I called 'Orchid.' That was published in December, the first chapter coming out the day I sailed for Naples.

"I had another order in my pocketbook, and started 'The Shining Talent,' on the

luxurious Conte Biancamano. I wrote chapters of that with a portable typewriter, parked on the slopes of Vesuvius. I ground out a few more in a tapestry draped tent on the Sahara, while camping out there. I finished it up in Florida and Boston."

Miss Early's novels are all being published in book form now. A Chicago firm has contracted to put out everything she writes for syndication, magazines or movies.

SYNDICATE serials usually "take" best when written from the "woman-angle" or the "young-married" angle. Each of Miss Early's stories was a psychological study of a girl's heart. Other examples in this line may be found in the work of Winifred Van Duzen, Barbara Webb, or Mildred Cram, whose stories appear in newspapers everywhere.

A few such stories are written from the masculine viewpoint, but the majority are girl-stories, since women form the bulk of newspaper serial readers. The setting must be modern, the story a love-story, even a sex-story, if not too raw; it must be written in a friendly, appealing, and refreshing style, with plenty of dialogue and action. The characterization must be sincere and realistic. The stories sometimes point a moral, heavily sugar-coated, but they must always be enriched, as is life itself, with human emotion and depth of feeling.

Syndicate serials have added popularity if not "tied" too closely to one locality. "The Flapper Wife," for instance, was so presented that each newspaper featured it as having been based on its particular city, inserting local streets, etc. Mystery, adventure and Western stories encountered in newspapers may be sold as "first-run" serials but the bulk of these are reprints from magazine or book publication. In such an event the sale of the second rights may be negotiated either by the publisher or the author, who submits a published copy of the work to the syndicate he desires to interest. It is necessary, of course, to make sure that he has retained second-serial rights or has obtained their release from the original publisher, before submitting them for second run.



THE AUTHOR & JOURNALIST ANNUAL

Handy Market List of Syndicates

APRIL, 1930

The syndicates do not offer an eager market for contributions. Staff writers and artists furnish the bulk of their material, but suggestions and features from free-lance contributors are considered by the majority. Because their contracts with newspapers usually are made in advance, features that run in series and may be used over a long period stand the best chance. Rates and methods of payment vary. A frequent plan is payment on a basis of royalty or percentage (usually 50%) of the net receipts. Only a few syndicates purchase fiction direct from the author. As a rule, they arrange for the second-serial rights to popular books. The editor or person who passes on material is named at the end of each paragraph of description herewith, but it is advisable to address the company rather than an individual. When no information has been furnished in response to our questionnaire, we list the name and address of the syndicate, but it may be assumed that such concerns do not care to consider submitted manuscripts.

Adams (George Matthew) Service, 250 Park Ave., New York. Comics, cartoons, feature treatment of news, first and second serial rights to fiction serials, editorial matter. Obtains material chiefly from regular sources. Payment at flat rates and on weekly and monthly percentages. Jessie A. Sleight.

Affiliated Press Service, 1012 International Bldg., Washington, D. C. Scientific, human-interest features, obtained largely from regular correspondents. Buys at times from free-lance contributors. Payment on arrangement. Walter Raleigh. (Some contributors have reported unsatisfactory experiences with this syndicate.)

American News Features, Inc., 1650 Broadway, New York. Comic strips, cartoons, humor, prepared by staff. Considers first and second rights to short-stories, jokes, work of columnists, comic artists, house plans. Outright purchase on acceptance. Chester L. Weil.

Army and Navy News Service, National Press Club, Washington, D. C. Staff-written. S. F. Tillman.

Associated Editors, Inc., 440 S. Dearborn St., Chicago. Considers first rights to serials, 50,000 words, feature articles, exceptional work of columnists, comic artists. Material for boys' and girls' page (puzzles, art work, no stories), distinctive sports material, comic items, epigrams, items for financial page, women's page (no recipes, patterns, or beauty hints), new ideas. Payment on royalty basis; at times by outright purchase. E. L. Tinzmann.

Associated Newspapers, 270 Madison Ave., New York. General features, staff prepared. W. P. Sarver.

Associated Press Feature Service, 383 Madison Ave., New York. Branch of the Associated Press; uses news and news pictures, comics, cartoons, etc., prepared by world-wide staff. Buys very little from free-lances. Considers first and second rights to serials, work of comic artists, feature articles. Payment by arrangement. W. F. Brooks.

Audio Service, 326 Madison St., Chicago. Radio features prepared by staff. Joseph Fischer.

Bain News Service, 255 Canal St., New York. News photos. George Bain.

Bell Syndicate, Inc., 63 Park Row, New York. Considers second serial rights to serials, 60,000 to 100,000 words, short-stories, 4000 to 6000. Considers work of columnists, comic artists. Crowded with feature articles at present, except series of adventurous type. Obtains material chiefly from regular sources; very little purchased from free-lance contributors. Payment on 50-50 basis after sales. Kathleen Caesar.

Bond-Barclay Syndicate, 1861 Tioga St., Philadelphia. Does not consider material. Richard S. Bond.

Cambridge Associates, 174 Newbury St., Boston. Financial features furnished by staff. Aaron M. Jones.

Capital News, National Press Bldg., Washington, D. C. Washington correspondence. Maxine Davis.

Central Press Association, 1435 E. 12th St., Cleveland, O., and 460 W. 34th St., New York. Blanket news and

feature service. Uses spot news and spot news pictures. Leslie P. Eichel.

Chicago Daily News Syndicate, 400 W. Madison St., Chicago. Syndicates features prepared for Chicago Daily News. James L. Haughteling.

Chicago Tribune Newspapers Syndicate, Tribune Tower, Chicago. General features. Considers free-lance contributions. Buys first rights to serials and short-stories, feature articles, news features, scientific material, comic art, occasional crossword puzzles, and any material metropolitan newspapers may need. Submit general material direct. Fiction should be submitted to Fiction Editor, care Chicago Tribune, 247 Park Ave., New York. Payment at good rates, usually on acceptance. Arthur W. Crawford.

Collins (Paul W.) International Newspaper Syndicate, 2016 Pierce Mill Road, N. W., Washington, D. C. Interviews, character analyses of notables, matter of international importance. Considers popular specialized material, work of columnists. Payment on 50-50 basis. Paul V. Collins.

Columbia Newspaper Service, 799 Broadway, New York. Buys no free-lance work. Thos. A. Webb.

Continental Press Feature Syndicate, Times Bldg., 1475 Broadway, New York. General human-interest features. Seldom buys free-lance contributions. Considers first rights to serials, 60,000 to 80,000 words; short-stories, 1000 words up; second serial rights to short-stories for foreign countries; exceptional feature articles; news pictures, series, feature pages; exceptional work of comic artists, cartoonists on current events. Pays by royalties. S. E. Erickson.

Cosmos Newspaper Syndicate, Inc., 100 5th Ave., New York. Material obtained from regular sources. H. S. Houston.

Couch Publishing Company, 521 Bond Bldg., Washington, D. C. Business news, staff written. Ralph E. Couch.

Current News Features, Inc., Evening Star Bldg., Washington, D. C. Big features such as ocean flights or polar expeditions. Second serial rights to a few non-fiction books. Pays by 50% royalty. Douglas Silver.

Distinctive Children's Features, 401 North C St., New York. Considers short, snappy children's news features, pictures, work of columnists, verse writers, comic artists. Payment on acceptance or royalty. W. L. Tobey.

Dominion News Bureau, Ltd., 455 Craig St., W., Montreal, Canada. Represents in Canada various U. S. syndicates, NEA Service, Bell Syndicate, United Feature Syndicate, etc. Handles a limited amount of material from free-lance contributors in Canada. W. E. Hopper.

Dorr News Service, 331 W. 14th St., New York. Art exploration, science, features, pictures, new inventions. Considers free-lance material. Payment on publication. 50-50 basis. Charles H. Dorr.

Doubleday-Doran Syndicate, Garden City, New York. Important memoirs and autobiographies, first and second serial fiction, obtained through regular sources. Considers news features, work of columnists, comic artists. Payment by arrangement. Ralph H. Graves.

DyRoye Cartoon Syndicate, 815 Madison St., Syracuse, N. Y. Buys ideas for magazine and newspaper cartoons, all kinds of gags, smartly comic or humorous feature articles. Would like to get in touch with humorous columnist and witty continuity writer. Payment on acceptance; indefinite rates. Will Mills.

Eastern Newspaper Service, 276 Tremont St., Boston. Animal stories, natural history, children's stories. Material purchased from free-lances. Payment at indefinite rates on acceptance. James Dempsey.

Editor's Copy, Orangeburg, S. C. All material prepared by staff. Hugo S. Sims.

Famous Books and Plays, Inc., 500 Fidelity Trust Bldg., Detroit. Supplied through regular sources. J. H. Beebe.

Famous Features Syndicate, 1819 Broadway, New York. All features staff-written. Leslie Fulenwider.

Feature News Service, Times Annex, New York (allied with the New York Times). Spot news features, also big news features, such as explorations, long-distance flights, etc. Occasionally buys from free-lance contributors. Outright purchase or percentage payment. Jesse S. Butcher.

Film Fun Syndicate, 100 Fifth Avenue, New York. Ernest V. Heyn.

Financial Press Service, 730 5th Ave., New York. Financial feature articles, news pictures, usually furnished by staff. Interested in work of columnists. Payment by arrangement. Kenneth S. Van Strum.

Fining Press Syndicate, 1213 International Bldg., St. Louis, Mo. Does not consider submitted material. Joseph N. Fining.

Fisher (Irving) Syndicate, 154 York St., New Haven, Conn. Financial features staff-written. H. B. Brougham.

Fotograms News Photo Service, 129 E. 27th St., New York. News pictures. Alexander Starlight.

Fox Feature Service, 850 10th Ave., New York. General features, staff-written. Paul Schopflin.

Fun Shop (The), 1475 Broadway, New York. Humor, epigrams, jokes, anecdotes, poems, burlesques, satires, bright sayings of children. Purchases bulk of material from free-lance writers. Must be original and hitherto unpublished. Payment at \$1 to \$10 per contribution; 25 cents to \$1 per line for poetry. Maxson Foxhall Judell.

Galloway (Ewing), 420 Lexington Ave., New York. Photograph agency, covering everything but spot news. Buys negatives and sometimes prints from free-lances.

Gillams Service, 32 Union Square, E., New York. Feature photos. Considers submitted photos. Pays on acceptance. W. F. Dantzschler.

Graphic Syndicate, Inc., 350 Hudson St., New York. General features. Considers submitted material.

Handy Filler Service, 1245 Russ Bldg., San Francisco. All material furnished by staff.

Haskin Information Bureau, 21st and C Sts., N. W., Washington, D. C. Information service relative to government. Buys no outside material. Frederic J. Haskin.

Heinl Radio News Syndicate, Insurance Bldg., Washington, D. C. All articles written by R. D. Heinl.

Herbert Photos, Inc., 480 Lexington Ave., New York. Buys news and specialized photos, accompanied by about 50 words description; features, fashions, oddities, public personalities, sports, science, etc. Pays \$3 per photo on acceptance. Edward J. Herbert.

Holmes Feature Service, 135 Garrison Ave., Jersey City, N. J. General business, theatrical, motion picture, scientific, news, photos and features. Buys some exclusive material from free-lance contributors. On spot news and photos use air mail. Payment by outright purchase on acceptance or publication. George R. Holmes.

Houghton Mifflin Syndicate, 2 Park St., Boston. Syndicates only material published by Houghton Mifflin Co. in book form.

International Feature Service, 235 E. 45th St., New York. Branch of King Features Service, which see.

International Press Bureau, 118 N. La Salle St., Chicago. Not in market for unsolicited MSS. W. Gerard Chapman.

International Syndicate, 1506 Guilford Ave., Baltimore, Md. General features, staff written. R. Maurice Miller.

Independent Syndicate (The), Evening Star Bldg., Washington, D. C. General syndicate. Buys first serial rights to serials of newspaper type, 70,000 to 80,000 words, feature articles in series, work of comic artists. Payment on a percentage basis. Lester Lear.

Junior Feature Syndicate, Room 1006, 11 W. 43d St., New York. Juvenile matter and drawings. Considers feature articles, cross-word puzzles, work of comic artists. No stories, jokes, poems. Rates by arrangement. Charles G. Loeb.

Kay Features, Inc., 1650 Broadway, New York. Material obtained from regular sources. M. Koenigsberg.

Keyes Advertising Service, Peru, Ind. Matter obtained through Associated Editors, Inc., but considers church page news features. J. L. Keyes.

Keystone Feature Service, 1211 Commonwealth Bldg., Philadelphia. General features, novelettes, tabloid tales. A. S. Freed.

King Editors' Features, 99 Oxford St., Glen Ridge, N. J. Considers material relating to retail merchandising with trade-paper or house-organ appeal. Payment on royalty basis. A. Rowden King.

King Features Syndicate, 235 E. 45th St., New York. All types of newspaper material. Considers submitted material. Buys first rights to short-stories, 1200 words; first or second serial rights to serials; feature articles, cross-word puzzles, news features with sensational tieup, news pictures, scientific and specialized material, work of columnists, comic art. "Enclose stamped wrapper for return." Payment by arrangement. Allied with Newspaper Feature Service, International Feature Service, Premier Syndicate.

Lakeside Publishing Co., 468 4th Ave., New York.

Ledger Syndicate, Independence Square, Philadelphia. General syndicate. Considers work of free-lance writers. First or second rights to serials, 75,000 to 100,000 words; short-stories, 3000 to 5000 words; feature articles and news features, comic art. Articles of 3000 words by living celebrities. No news pictures. Amateur work not desired. Payment, 50 per cent of gross receipts. John Elfreth Watkins.

McClure Newspaper Syndicate, 373 4th Ave., New York. General features, mostly by staff; serials, 60,000 words, only by well-known authors, first and second serial rights; short-stories of 950 words; work of columnists, comic artists. Sometimes pays on acceptance, usually 50 per cent of profits. Harold Matson.

McCoy Publications, Inc., 689 So. Ardmore, Los Angeles. Syndicates only talks by Dr. Frank McCoy.

McNaught Syndicate, Inc., 1475 Broadway, New York. Considers cartoons, humor, special features of popular nature. Payment by division of gross proceeds. C. B. Driscoll.

Metropolitan Newspaper Service, 150 Nassau St., New York. Fiction, comics, and special articles to order only.

Miller News Picture Service, Inc., 519 13th St., N. W., Washington, D. C. Considers news and feature pictures of events and personalities throughout the world; scientific and specialized pictures. Pays \$3 minimum per picture on acceptance. Send spot news pictures air mail or special delivery. Louis A. Brown.

Nast (Conde) Syndicate, Graybar Bldg., New York. Syndicates only own material.

National Feature Service, 4035 New Hampshire Ave., Washington, D. C. General features. Buys some material from free-lances. Interested in work of columnists. Royalties. E. Parker.

National Newspaper Service, 326 Madison St., Chicago. Can't use contributed material. John Dille, manager.

National News Service, Inc., 3721 N. 17th St., Philadelphia. Needs supplied through regular staff. S. A. Silberman.

NEA Service, Inc., 1200 W. 3rd St., Cleveland, O. Considers semi-news features; personality, science, sport articles, O.K.'d interviews, photos, art work; first run serials, short-stories 1200 to 2000 words, or 2500 to 3000—lively romance, adventure, mystery, human interest themes. Payment at 1 cent upon acceptance. H. W. Walker.

Newspaper Feature Bureau, 300 Intelligencer Bldg., Wheeling, W. Va. R. M. Archer.

Newspaper Feature Service, 235 E. 45th St., New York. Branch of King Features Syndicate, which see.

Newspaper Information Service, Inc., 1322 New York Ave., Washington, D. C. Question-and-answer column produced by staff. S. T. Hughes.

New York Herald-Tribune Syndicate, 225 W. 40th St., New York. Herald-Tribune features. Harry Staton.

New York World Syndicate, 63 Park Row, New York. Uses only material accepted and published by The World and The Evening World. F. B. Knapp.

North American Newspaper Alliance, 63 Park Row, New York. Considers first and second serial rights to serials, 65,000 words; feature articles, 2000 to 2500 words; illustrated news features, scientific discussions. Payment on publication at varying rates. David E. Smiley.

Our Family Food, 468 4th Ave., New York. Food material, staff-written. Jessie D. Knox.

Ozark News & Feature Service, Kingston, Ark. Considers submitted material. Very short, unusual feature stories, human interest articles. Occasional short-stories, 1000 to 1500 words; work of columnists. Prefers Ozarkian or Midwestern settings. Payment by arrangement. James T. Richmond.

Pacific & Atlantic Photos, Inc., 25 Park Place, New York. News pictures. Staff coverage, but considers free-lance submissions. Payment on acceptance. A. A. Sorensen.

Park Row News Service, 349 Broadway, New York. Employs regular staff; no outside contributions. Theodore Kaufman.

Penn Feature Syndicate, 2417 N. 15th St., Philadelphia. General features. Wm. G. Draucker.

Pictorial Press Photos, 145 W. 41st St., New York. News photos obtained chiefly through staff correspondents. Syndicates features with photos, personalities, scientific, sports, unusual feature photos. Pays on acceptance or by commission. Thomas E. McGrath.

Premier Syndicate, 235 E. 45th St., New York. Branch of King Features Syndicate, which see.

Publishers Autocaster Service, 225 W. 39th St., New York. General syndicate. Not in the market for unsolicited contributions. F. P. Stockbridge.

Publishers Financial Bureau, Babson Park, Mass. Statistics and information, staff prepared. E. O. Hood.

Recipe Service Co., 1861 E. Tioga St., Philadelphia. Recipes and food stories up to 1000 words, chiefly by staff. Experienced writers of food articles employed occasionally. No unsolicited material considered except as samples of work. Pays up to several cents a word for material prepared on assignment. Richard S. Bond.

Register & Tribune Syndicate, Des Moines, Ia. General features. Considers first rights to serials; work of comic artists. Payment by royalty. Henry P. Martin, Jr.

Reid (Albert T.) Syndicate, 103 Park Ave., New York.

Republic Syndicate, 440 S. Dearborn St., Chicago. Associated with Associated Editors, Inc., which see.

Science Service, Inc., 21st and B Sts., N. W., Washington, D. C. Considers scientific feature articles, news features and pictures. Payment at $\frac{1}{2}$ cent a word on acceptance or publication. Write for data sheets and suggestions to contributors. Watson Davies.

Service for Authors, Inc., 150 Nassau St., New York. Fiction, original and reprints, 50-50 on reprint syndication, special terms on first rights. Leo J. Margulies.

S.K.S.-News, Times Bldg., New York. News and feature photos, unusual feature pictures, exclusive news pictures. Pays on acceptance or publication at \$3, \$5, or \$10 up, or royalties. H. H. Balos.

Star Adcraft Service, 225 W. 39th St., New York. Ready-written ads prepared by staff. Fred J. Runde.

Star Newspaper Service, 18 King St., Toronto, Ont. Kenneth McMillan.

Thompson Feature Service, 31 E. 17th St., New York. Considers general features, comics, serials, short-stories. A. L. Fowle.

Ullman Feature Service, Star Bldg., Washington, D. C. General features, obtained chiefly from regular sources. Considers feature articles. Payment on acceptance. Wm. Ullman.

Underwood & Underwood, 242 W. 55th St., New York. Buys news photos of all types. Negatives or films preferred to prints. Send first-class special delivery; use air mail when time can be saved. Must be accompanied by complete caption material. If time can be saved, send undeveloped negatives on big stories. Minimum price, \$3.50 per photo, more according to importance of subject. Premium paid for pictures that secure a beat. George J. Kadel.

United Feature Syndicate, Inc., 406 World Bldg., New York. General features, home and fashion pages; special features; exclusive news features. Considers material. Buys second serial rights to serials. M. F. Bourjaily.

Universal Service, Inc., World Bldg., New York. Buys news features. H. H. Stansbury.

Universal Trade Press Syndicate, 522 5th Ave., New York. Merchandising features suitable for trade papers up to 2000 words, news features and pictures with business angle, material for technical engineering papers. Uses staff correspondents. Considers free-lance material. Write to editor for current requirements. "On account" payment on acceptance, balance on publication at $\frac{1}{2}$ to 1 cent a word. Royal H. Roussel.

Walsh (Christy) Syndicate, 570 7th Ave., New York. Sport features, prepared by staff, but is open to new suggestions or ideas. Christy Walsh.

Washington Radio News Service, 622 Albee Bldg., Washington, D. C. All matter staff written.

Weaver (M. E.) Syndicate, 25 W. 45th St., New York.

Western Newspaper Union, 210 S. Desplaines St., Chicago. Not in market for material. Wright A. Patterson.

Wide World Photos (New York Times), 229 W. 43d St., New York. News photos. Considers free-lance submissions. Pays \$3 up on publication. Charles M. Graves.

Woman's Page Copy, Plymouth, Ind. Syndicates only matter written by Mrs. Florence Riddick Boys.

World Color Printing Co., 420 De Soto Ave., St. Louis, Mo. Full-page pictures. Considers submitted drawings.

World Wide News Service, 12 Pearl St., Boston. Not in the market for contributions. J. J. Bosdan, editor.

NEWS SERVICES

The news services operate similarly to syndicates. Some, such as the Associated Press and United Press, are alliances of newspapers under contract with each other for mutual exchange of news. Others are commercial organizations having their own staff correspondents and selling their service to subscribing newspapers. Important news features, "spot news" and pictures may sometimes be sold to news services, just as they may be sold to individual newspapers, but few except experienced newspaper men are qualified to compete with staff members. There are numerous small local news bureaus which cannot be covered here. Following are the important national news services and their headquarters.

Associated Press, 383 Madison Ave., New York.

Canadian Press, 272 Bay St., Toronto, Ont., Canada.

Chicago Tribune Service, Tribune Tower, Chicago.

Consolidated Press Association, Star Bldg., Washington, D. C.

New York Evening Post News Service, 75 West St., New York.

Federated Press, 112 E. 19th St., New York.

International News Service, 63 Park Row, New York.

Jewish Telegraphic Agency, 621 Broadway, New York.

New York World News Service, 63 Park Row, New York.

United Press Association, 63 Park Row, New York.

Universal Service, Inc., 901 World Bldg., New York.

Authenticated News Service, P. O. Box 187, Hollywood, Cal.

Pacific News Bureau, 1925 Welshire Blvd., Los Angeles, Cal.

Scandinavian-American News Bureau, 280 Broadway, New York.

S.K.S.-News, Times Bldg., New York.

Wide World News Service, 12 Pearl St., Boston, Mass.

PHOTO SERVICES

The photo services, sometimes operating independently and sometimes as branches of general syndicates, offer markets for "spot news" photos, usually accompanied by 50 words or less of caption material, and for unusual photos suitable for syndication. Following are the principal photo services:

Bain News Service, 255 Canal St., New York.

Batten, Ltd., 129 Adelaide St., W., Toronto, Ont., Canada.

Consolidated Photo Service, 614 Central Ave., East Orange, N. J.

Feature News Service (New York Times), Times Annex, New York.

Fotograms News Photo Service, 129 E. 27th St., New York.

Galloway, Ewing, 420 Lexington Ave., New York.

Graphic Syndicate, Inc., 350 Hudson St., New York.

Herbert Photos, Inc., 420 Lexington Ave., New York.

International News Photos, 235 E. 45th St., New York.

Keystone View Co., Inc., 219 E. 44th St., New York.

Miller News Picture Service, Inc., 519 13th St., N. W., Washington, D. C.

New York Herald-Tribune Syndicate, 225 W. 40th St., New York.

Pacific & Atlantic Photos, Inc., 25 Park Place, New York.

Pictorial Press Photos, 145 W. 41st St., New York.

S.K.S.-News, Times Bldg., New York.

Star Newspaper Service, 80 King St., W., Toronto, Ont., Canada.

Underwood & Underwood, Inc., 242 W. 55th St., New York.

Wide World Photos, Inc., Times Annex, New York.

THE AUTHOR &
JOURNALIST'S**SEND-IT-FIRST SECTION**Approved Buyers
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Advertisers in this department require literary material in quantities, want the best offerings first, and are using paid space to secure them. Give these magazines consideration when you have manuscripts to offer.

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Are Now Paying On Acceptance
EVERY WEEK

Any manuscript accepted by Tuesday of a given week is paid for by the following Saturday. Acceptance or rejection within 48 hours after receipt of manuscripts.

Special Note:

Do not submit manuscripts between April 15th and June 15th. Mrs. Hersey and I will be away from the office during this period and nothing will be accepted until our return. We do not delegate the highly important work of manuscript reading to assistants. Everything is read personally. Remember, no manuscripts accepted between April 15th and June 15th.

HAROLD HERSEY, *Publisher.*

Address your stories to

GOOD STORY MAGAZINE, CO., INC.
25 West 43rd Street
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MAGAZINE PUBLISHERS INC.

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FLYING ACES—SKY BIRDS

Are always in the market for material, short-stories, novelettes and serials written for men readers. Prompt acceptance or rejection. Payment twenty days in advance of publication. Address H. S. Goldsmith, Magazine Publishers, Inc., 67 West 44th St., New York City.

We are in the market for novels and novelettes—15,000 to 25,000 words.

They should be fast-moving in plot, with little or no woman interest and preferably not of the rustling type.

Mystery or humor will help to give your story special consideration.

TWO-GUN WESTERN STORIES

537 South Dearborn St.
Chicago, Ill.

MSS. WANTED up to 2500 words relative to care of infants and children under seven. Practical, informative and helpful; not medical. Short poems, juvenile type but with appeal to parents. Payment upon publication. Enclose stamped envelope for return if not available.

THE MOTHERS' JOURNAL

4 West 51st St.,

New York

PARIS NIGHTS uses *Snappy Short Stories* up to 4,000 words, with an American idea of sex appeal and a risque Parisian background— $\frac{3}{4}$ c per word up—payment promptly upon publication. Jokes, from 25c to 50c; Verse, 15c line; Paragraphs, 35c; Photographs—Art and Snappy Female poses, \$3.

SHADE PUB. CO. 1008 W. York Street
Philadelphia, Pa.

Checks and Rejections

IN THIS DEPARTMENT, LETTERS BEARING ON SUBJECTS OF IMPORTANCE OR INTEREST, FROM THE STANDPOINT OF WRITERS AND EDITORS, WILL BE PUBLISHED. ANONYMOUS COMMUNICATIONS NOT CONSIDERED.

SUPPORT YOUR OWN INDUSTRY

Dear Mr. Hawkins:

Here is a letter on a subject that has been on my mind since I was in New York studying the magazine publishing business from the standpoint of a writer. At this moment this business, the hope and the livelihood of many of us, needs our support.

I have heard much about the duty of the editor to the writer, but not much about a certain duty that the writer owes to the publishing business, and that duty is support. If 60,000 writers were to begin to buy two or three more magazines a week than they do now it would have a very favorable effect.

I get my living from writing books and magazine stories and so I buy books and magazines—just as many as I can find time to read. Detective stories, Western stories, scientific, adventure, problem yarns and books—all kinds. If the thousands of writers and student writers in this country were to adopt at the present time a deliberate policy of spending all they can afford for magazines and books, it would stimulate a business that they either depend on now or must depend on later.

It is strange to find writing men who will pay \$4.40 each for theater tickets and then spend hours in a library rather than buy a \$2 book.

I confess that I buy magazines and books for a selfish reason, entirely aside from the fact that it supports the business that gives me my living. I am urging other writers to buy for this same selfish reason.

I never read a magazine but that I get an idea for a story. I write mostly Westerns and detective stories. Why should I buy a railroad man's magazine? A fair enough question. It is answered in my novelette "Triggernometry," that appeared in the March 4th issue of *West*. There I gave originality to a Western story with railroad stuff. Such little touches often mean the difference between sale and rejection. The writer and student writer can strike a double blow in his own behalf by buying twice as many magazines and books as he does at present. The most prominent writers are voracious readers. If you want to know why, read what Robert Louis Stevenson says about how to learn to write.

Perhaps you don't like Western thrillers, but do you know that some of the finest humor may be found in these magazines? And some very fine examples of action writing. I have different writers catalogued in my mind for different traits. If I want to put humor into a story I read sev-

eral books by Cobb, Will Rogers, Carolyn Wells, to get into the proper frame of mind. For detective story suspense, I have on my shelf Poe, Fletcher, Rinehart, Rohmer, and many others. You get the idea.

And here is a little trick that a writer can do that will make his subscription price for magazines return tenfold.

Keep a clipping book under various headings, such as Characterization, Description, Love Scene, Fight, Murder, Escape, Flight, Prison Escape, etc. Then when you find a particularly good bit in one of your magazines, clip it out and paste it on the page under the proper heading. Having done that, if you are stalled in describing a character you can turn to the head Characterization and study how experts have done it.

It seems to me that the business from which you expect to gain a living is worthy of your support, especially in view of the fact that nowhere else under the stars is there a place where writers are treated so generously as in the United States.

Very truly yours,

GEORGE C. HENDERSON.

Miami Beach, Fla.

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COLLIER'S EDITOR WRITES ON MANUSCRIPT TRENDS
(This letter received too late for inclusion in the Annual Forecast number of last month.)

Dear Mr. Hawkins:

This is to answer your recent inquiry.

We do not know of any appreciable change in the public taste for standard types of fiction. We do observe, however, a distinct lack of first rate stories of the following types: gay young love, broad humor, and sport. It is our experience that good stories of these types are extremely difficult to secure and that the demand for them is never failing.

Manuscript submissions to us are about four times as great as they were five years ago. Undoubtedly this increase is largely attributable to the growing prestige of *Collier's Weekly*. Nevertheless, it seems clear that as the average level of literacy rises throughout the country there must be a corresponding increase in the number of aspirant writers and we believe that there is, in fact, a considerable increase from year to year, which will continue as long as the curve of education mounts.

We purchase approximately .004 per cent of manuscripts submitted to us from year's end to year's end. It should be noted, however, that from eighty to ninety per cent of the fiction submissions

Delineator is Looking for an Adventure Serial

Where is the serial we want? --- a fresh buoyant novel of life in the open. A western story might be just the thing. We don't want typical woman's magazine stuff. We want a fine exciting story of men in action. There should be a woman in it, of course, but she should not play the star role. Length from sixty thousand to seventy-five thousand words, but this is not arbitrary. If you have anything of the kind send it, addressed personally to

Oscar Graeve ♦ Editor Delineator
161 Sixth Avenue ♦ New York City

MANUSCRIPTS TYPED

Manuscripts neatly and accurately typed to conform with editorial requirements. Revision and marketing if desired. Prompt service. Carbon copy furnished. Write for details.

GERTRUDE MAYO
 Summerfield, Florida

IS YOUR STORY SEEMINGLY A HOPELESS DUD?

I sell many such seeming duds for writers, after they have almost given them up in despair! Write for my folder, and learn of the sales I have made of apparently hopeless stories for writers. **DO IT AT ONCE.** Joseph Lichtblau, Author's Agent, Box 10, Station R, New York City.

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Editors are very busy men but it will surprise you how Miss Henderson's typing makes favorable impressions and your manuscript brings the coveted "Find Check Enclosed." Her rates are only 50c per 1000 words on good bond paper with carbon copy. It will pay you to send a trial order.

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Monthly Contest Guide, 1654A James St., St. Paul, Minn.

WRITERS—VERSE OR MUSIC!

Brilliant Opportunity

I have been associated with the big publishing companies all my life and I will help you get your song before audiences and into music stores with beautiful title pages and fine orchestrations. Write

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Your MSS. neatly, accurately and promptly typed. 50c per thousand words. Extra first and last pages, one carbon copy, free.

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CAPITAL TYPISTS

1811 "G" Street, N. W., Washington, D. C.

to *Collier's Weekly* come from people of no professional experience or training whatever. Of the manuscripts received which are well enough done to be conceivably saleable in some market we purchase, possibly, between one and two per cent.

The reaction to feature articles, as observed in correspondence from our readers, shows a trend toward intelligent discussion of current problems with prohibition still leading in general interest. Other political, industrial, commercial and moral issues, if presented in a comprehensive and interesting manner, are also followed closely by the national public. Biographical, sports, humor, and reminiscent articles seem to appeal in about the order named.

The general scale of rates paid for material during the last year has remained stable.

Very truly yours,
WILLIAM L. CHENERY, *Editor*.

□ □ □ □

IN DEFENSE OF UZZELL'S POSITION

Dear Mr. Hawkins:

I do not think it fair to other writers to let Vernon V. Johnson's letter in the February issue go unanswered.

Mr. Johnson has confused life as it is lived by the average American male with art that sells and which lives. As a result he attacks what, in my opinion, is one of the best articles you ever printed, Thomas H. Uzzell's "Can Men Write Love Stories?" Mr. Johnson says that Uzzell is all wrong in his article, because American men do stand "dumb as a stone" before the girls they love. If he had read Uzzell's article carefully, I think he would have found that Uzzell did not deny that some men were dumb in the presence of the girls they loved. They are—and this is one of the chief reasons why most American men cannot write love stories! When Walter Hampden's exchequer becomes low, he has but to take out the props of *Cyrano* and give it again here and in other towns and cities to have the figures mount up in his bank book. Why? Because *Cyrano* did not stand dumb as a stone in the presence of Roxana, but instead allowed himself to be inspired by our greatest inspiration to eloquence. And our women lap it up and pay out the men's money because the men cannot be inspired! They remain inhibited by their impulses. If Mr. Johnson will ask the girl with whom he is in love whether she prefers him to remain dumb or to tell of his love, he might find some interesting facts.

The one scene given more than any other in this country is in all probability the balcony scene from "*Romeo and Juliet*." Can Mr. Johnson criticize this play and say that it is insincere and unreflective of life because *Romeo* does not stand dumb as a stone?

When Mr. Johnson says it is a law of nature that the male shall be timorous in the company of the female he induces the reader to believe he is not a very good naturalist. Has he ever seen a rooster strutting and scratching around his hens? Has he ever watched the partridge ruffling his feathers and drumming to impress his mate? Has he ever listened to a mocking bird singing his heart out with love? Has he ever been in the northern woods or in some of the mountains of Germany and listened to the male deer calling to the female during the mating season? Evidently not.

It seems to be the prerogative of the Englishman and the North American to be afflicted with dumbness when feeling the impulses of love. That's why there are so few good love stories that have come out of England and America since the age of the Puritans. Any editor will tell Mr. Johnson that it is extremely difficult for him to find a man in this country who can produce a real love story and that he has big money for those who can let their characters "become inspired." The writer who follows Mr. Johnson's advice may find that he has given a true transcription of life. But as George Gissing says in "*New Grub Street*," such a transcription would be utterly boring.

Sincerely,

EDWARD BLACKMANN.

New York, N. Y.

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Dr. Burton

Do you long to succeed as an author? Many potential writers don't know their own dormant ability. Dr. Burton's Analysis Test indicates your power to create plots, characters that live, to understand human motives, etc. Dr. Richard Burton, a nationally recognized short story authority, offers you a complete, practical, result-getting home-study training. It develops style, ability, perfects technique, and teaches the methods of successful writers. ANALYSIS TEST FREE. Send for it today and receive expert critic's opinion of your story instinct—also booklet, "Short Story Writing," and evidence of the success of Dr. Burton's students.

Laird Extension Institute, 613 Laird Bldg., Mpls., Minn.

HELEN NORWOOD HALSEY, authors' representative. I am not the regulation "literary agent." I am an editor, critic, author, reviewer of many years' experience, aiding authors in their work; book scripts, short stories, articles, poems edited, criticized, marketed, typed. Let me see scripts you cannot sell. Perhaps I can help you. My fees are reasonable. Beginners advised. Fiction book manuscripts and short stories specially desired. Madison, New Jersey.

MANUSCRIPT PREPARATION

Manuscripts neatly and accurately typed to conform with editors' requirements. Minor revision and marketing if desired. Prompt service. Reasonable rates.

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Write me about your problem. Let's see if I can't straighten you out. A writer came to me saying he had been overseas with the air service, but that he couldn't sell air stories despite two years of hard work. I asked him to write me about his experiences and acquaintances during the war. He did; and I plotted stories for him and helped with the writing. Yesterday, I sent him a check for his sixth sale.

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THE AUTHOR & JOURNALIST'S

LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

St. Nicholas, the juvenile magazine of the Century Company, founded in 1873, has been sold to the Scholastic Publishing Company, Wabash Building, Pittsburgh, Pa., publishers of *The Scholastic*, an educational magazine devoted to contemporary literature, and published as a supplement to high-school classroom material. "No changes in the policy of *St. Nicholas* are contemplated," writes Albert Gallatin Lanier, editor. "We desire informative articles, suggesting hobbies or vocations, or on travel or curiosities, 1500 to 3000 words; short-stories of 3000 to 5000 words for boys and girls; six-part serials of 30,000 words; short humorous and patriotic verse, 8 to 30 lines. Fiction should be of out-of-door, school, adventure, humorous, family types—wholesome and to some degree inspiring, but not goody-goody. The average age of our readers is 13 to 16 years. Mystery is good, but not murder as the main interest. Payment is on acceptance at 1 cent a word." The address of 353 Fourth Avenue, New York, apparently is to be retained for the present.

Delineator is seeking a serial with out-of-door, "he-man" interest. The attention of readers is directed to the advertisement describing this desired serial in our "Send-it-First" section, and to the fact that manuscripts should be addressed personally to Oscar Graeve, editor, at 161 Sixth Avenue, New York.

Short-Stories and *West*, Garden City, N. Y., "are always on the lookout for good complete novels between 25,000 and 35,000 words, and short novelettes between 10,000 and 15,000 words," writes Roy de S. Horn, editor. "In particular, we are needing good non-Western complete novels and novelettes for *Short Stories*—exciting adventure stories set in none too civilized regions such as the South Seas, Malaysia, India, Afghanistan, Arabia, Interior China, Africa, as well as the snow country of Canada and Alaska, and the jungle countries of South and Central America."

People's Home Journal, 80 Lafayette Street, New York, has suspended publication. A report from the publishers, however, is that the magazine expects to resume publication, under a reorganization, in June, with Mrs. Mary Botsford Charleton continuing as editor.

Adventure, Spring and Macdougall Streets, New York, announces the appointment of A. A. Proctor as editor, succeeding Anthony M. Rud.

The American Boy, 550 Lafayette Boulevard, Detroit, Mich., is overstocked and buying very lightly at present.

Outdoor America, 541 W. Randolph Street, Chicago, announces a new policy of paying for material, after seven years during which some of the best known writers in America and Great Britain have contributed gratis because of the interest in the conservation work of the Isaac Walton League, its publishers. Payment will be on acceptance at rates ranging from ½ to 3 cents a word. Marguerite Ives, editor, writes: "We are in the market for articles on wilderness adventure; foreign hunting and fishing; interviews with outstanding outdoor people, famous guides, successful shooters or anglers; humorous essays on all phases of the outdoor and outdoor sports (except competitive). Short-stories and possibly novelettes, of outdoor, camping, fishing, hunting, and kindred wilderness sports, are desired. Sport should be treated as a pastime, not a profession. Nothing desired about trappers, market hunters or professional fishermen, cowboys, etc. Absolute authenticity must be retained. Fiction featuring wild animals, birds, or dogs as heroes, is considered."

Miss 1930, 80 Lafayette Street, New York, has revised its length requirements for manuscripts. No novelettes are used. Short-stories should contain from 6000 to 8000 words, serials may run from 15,000 to 70,000 words in length. Out-of-door and love stories for the modern girl are sought. Light narrative verse is used at rates of from 25 to 50 cents a line. Other material is paid for on acceptance at from 2 to 3 cents a word. F. Orlin Tremaine is editor.

The American Hebrew, 71 W. Forty-seventh Street, New York, is now in the market for dramatic short-stories to run between 750 and 1000 words, writes Elias Lieberman, literary editor, "No Yiddish stuff is wanted. The central situation should grow out of American Jewish life as it may be found in various parts of our country, and deal with characters who are third and fourth generation Jews insofar as their residence in the United States is concerned. College, social, and business backgrounds are suggested as especially acceptable."

The Sovereign Visitor, 302 W. O. W. Building, Omaha, Nebr., is overloaded with fiction, writes Eugene Konecky, editor. It is in the market for non-fiction human interest articles in all fields, 500 to 1000 words, illustrations or photos to accompany; also articles of interest to women, boys, and girls, health articles, and material dealing with lodge or club meetings and activities. Payment on acceptance at rates by arrangement.

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Good Story Magazine Company, Inc., 25 W. Forty-third Street, New York, is preparing to publish a magazine devoted to fantastic, pseudo-scientific, and imaginative stories. Harold Hersey, editor, writes: "Stories may range from 6000 to 50,000 words, although the greatest demand at present is for stories under 25,000 words. Quick-moving, human-interest plots, filled with action and color, are essential. Clarity of diction and simplicity of plot presentation are prime factors. Make your stories plausible, so they will hold a convincing element. Put over an illusion and hold it throughout. Strong characterization, combined with human interest, will be stressed in all plots. Quick, snappy openings desirable. Love interest optional." Stories will be paid for on acceptance, rates presumably about 1 cent a word. An instructive bulletin, giving instructions for writing fantastic stories of the various types required, is available for intending contributors. Mr. Hersey notifies contributors that he will be away from the editorial offices from April 15 to June 15, during which time no manuscripts should be submitted.

Fawcett Publications, Robbinsdale, Minn., Jack Smalley, assistant general manager, send the following resume of requirements: *True Confessions* is an open market for stories that deal candidly with the love affairs of modern youth. If your flair is for articles, those written for us by Judge Ben Lindsey are an excellent example of the type needed. Stories are limited to 5000 words, articles even less, and the rate is 2 cents a word. Hazel Berge is manuscript editor. *Startling Detective Adventures* offers a two-fold market; both fact and fiction find places in its pages. Fact articles require photos for illustrations, and while murder is the more frequent burden of these true detective cases, other crimes and their solutions are bought. Unsolved mysteries are avoided. Detective stories of the Sherlock Holmes variety are purchased for the fiction content, and a flair for the weird and bizarre is sought—such as in A. Conan Doyle's "The Speckled Band." Rates are 2 cents a word, \$5 paid for photos. *Triple-X* is supplied with serials for several months, but is never overstocked with short stories of adventure, whether Westerns, sports, crooks, detectives, south seas or north woods. We avoid setting an arbitrary length for stories. A minimum rate of 2 cents is offered, rates mounting, of course, in proportion to the author's performance and prestige. *Battle Stories* is fondly looking for the war story that is different. Serials and novelettes are not a closed field, but because of the "regulars" who supply these needs, newcomers will find their chances better in the shorter lengths. Rates are similar to those of *Triple-X*. Avoid, above all, the routine war story. Take a lesson from the movies and go after those aspects of the war which have been touched upon but slightly. Humorous war stories are as difficult to find for *Battle Stories* as good boxing and baseball yarns are hard to find for *Triple-X*. Douglas

Lurton is manuscript editor for *Triple-X*, *Battle Stories*, and *Startling Detective Adventures*. Associates are George Morrison, E. J. Smithson, John Green, and Cecil H. Wheeler. *Screen Play Secrets* is supplied by an editorial staff and freelance writers in Hollywood and in New York. Liberal rates for contributions are paid, but writers must be on the ground to compete in this field. The Hollywood office is in the charge of Ruth Biery, western editor, with E. R. Sammis representing the magazine in the New York branch office. Manuscript editor in Robbinsdale is Carl Schroeder, with Arthur Janisch and Marie Gillen as associates. *The Amateur Golfer*, edited by Virginia Safford, buys cartoons, golf instruction articles, and interviews. *Modern Mechanics* completes the list of Fawcett Publications. Having passed its first year with flying colors, *Modern Mechanics* finds its manuscript needs growing by leaps and bounds. From snapshots of oddities to signed articles from moguls in the mechanical world, the demand for manuscripts is ceaseless. Few free-lance writers appreciate the money-making opportunities in a book of this kind. The mechanical slant frightens them away. Actually, it is a well-paying reporter's job to interview inventors and manufacturers and set down their ideas, views, and developments in simple language. Many housewives make a neat income jotting down notes on labor-saving devices and knickknacks seen in kitchens, in cellar laundries or on stove shelves. Illustrations for these ideas are naturally drawn by staff artists, of which *Modern Mechanics* has ten at work all the time. For the fiction writer who wants a steady fill-in job, *Modern Mechanics* is worth cultivating. All Fawcett magazines report on manuscripts within ten days, sending either a check in payment—or a rejection.

Thomas H. Axelson, editor of *The Westerner*, Fourth Floor Vermont Building, Salt Lake City, Utah, writes; "*The Westerner* has been somewhat criticised, I have found, for the fact that it has been somewhat uncertain on the space rates that it has been paying for contributions. We have decided to establish a rate now and make a promise of some larger future dividends to those who write for us. Our rate is 1/3 cent a word. When we reach a circulation of 50,000 we will raise our rate to 1/2 cent a word, on acceptance. At present partial payment is made on acceptance and the balance on publication. Our requirements are for modern Western and typically Western fiction of from 2000 to 4000 words, feature Western stuff and some pictorial Western material written in a very much alive manner."

Contemporary Verse and *JAPM*, Atlantic City, N. J., have been merged with *Bozart*, Box 67, Station E, Atlanta, Ga. Ernest Hartsock is editor and Benjamin Musser is associate editor.

Detective Book, 271 Madison Avenue, New York, is a new magazine of the Fiction House group, devoted to book-length detective novels.

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Another student, L. D. Leach, reports: "I'm glad to tell you that I've sold two stories lately. The first, for which I received \$110.00, appeared in War Stories."

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Hot Dog and *Funny Stories*, 1005 Ulmer Building, Cleveland, Ohio, Jack Dinsmore, editor, are reported to pay excellent rates for humor, within their specialized fields. Checks are sent about every sixty days, covering everything bought within that period, whether published or not.

Poets Magazine, 55 W. Forty-second Street, New York, is evidently a "racketeer" periodical against which contributors should be warned. THE AUTHOR & JOURNALIST, in its March issue, courteously and in good faith published a call for manuscripts in which Dorothy Gretzer, editor, stated: "Poems appearing in our magazine grant an allowance of \$5 to \$12." Several, on submitting poems, have received from Miss Gretzer a form letter stating that the poem "should prove acceptable," but adding: "However, before submitting it to our editors it will have to be slightly revised. Our charge for this service is \$2." This seems to be the usual treatment. However, in another case brought to our attention, the author was informed that her poem had been accepted, but the editor "regretted that it was not among the ones that we are buying." The author's remuneration was to consist of the "benefit" that would accrue from having her poem published.

Clippings, 308 W. Washington Street, Chicago, apparently is ignoring the matter of payment to contributors. Numerous letters of complaint have been received from authors and artists whose material was published as far back as October, and to whom no payment has been made. Letters of inquiry are consistently ignored.

The Cleveland Tryout Players, formerly at 916 Keith Building, Cleveland, Ohio, have disappeared without the formality, at least in one case, of returning submitted play manuscripts. Efforts to trace the company, or to locate Mrs. Ina Roberts, who issued the call for material, have been unavailing.

Complaints have been received from readers to the effect that *Hot Stories* and *Joy Stories*, magazines of the Irwin Publishing Company, 120 W. Forty-second Street, New York, have failed to pay for published material. They have been discontinued. The same company now publishes *La Parce* and *Humor*. Mrs. Merle W. Hersey, editor of the periodicals, apparently is anxious to give writers fair treatment, but the publishers do not seem financially able to make good their promises of payment on publication.

Edna Concannon, editor of *Children's Hour*, West Terre Haute, Ind., in answering the first and last of twelve letters sent by a contributor, inquiring about an article published in February, 1929, and for which the contributor was promised payment on publication, stated that she could not say when payment will be made.

The American Golfer, Lexington at Forty-third Street, New York, writes that it is not now using any golf fiction.

Snappy Magazine, 28 W. Forty-fourth Street, New York, is now edited by Alexander Samalman, who succeeds Virginia O'Day and who writes: "Snappy welcomes stories of from 1000 to 2500 words, provided they are submitted by writers who have made a thorough study of the magazine. We would like to hear only from writers who have extensive experience in producing the light, flippant, risqué type of story—or from those who have made themselves conversant enough with the policy of *Snappy* to be able to suit our requirements exactly. Payment is on acceptance, decisions are prompt, and the minimum rate is 1 cent a word."

College Life, 25 W. Forty-third Street, New York, sends an explanation for some delays that have occurred in paying for material, and N. L. Pines, editor, reiterates his assertion that payment for material regularly is made on acceptance.

Fashionable Dress, 250 Fourth Avenue, New York, has been purchased by Joseph M. Shapiro and re-entitled *Fashionable Dress and Travel Magazine*, to indicate a broadened scope of editorial contents. Alice Haines has been appointed editor.

Affiliated Magazines, Inc., 1133 Broadway, New York, recently returned manuscripts submitted to *Prize Stories*, with the statement that the future policy of the magazine is indeterminate.

H. J. Loftus Price, editor of *Model Airplane News*, 1926 Broadway, New York, replying to a note in our February issue to the effect that the magazine informed the author of a certain article that it could not be used unless understood to have been submitted gratis, explains that this was an exceptional instance in which the publicity content of the article was such as to preclude payment. "*Model Airplane News* pays 1 cent per word, \$3 per picture used or per page plans. These rates apply to all bona fide manuscripts free from plagiarism or publicity."

Calgary Eye-Opener, Bob Edwards Publishing Co., Minneapolis, Minn., Bill O'Donnell, editor, writes: "We are very seriously in the market for jokes, gags, ideas for cartoons, and poetry from 4 to 32 lines, dealing with the humorous aspects of aviation, and aeronautical subjects, for our department, Aer-O-Naughties, as well as offering a ready market for our regular run of humorous material. Payment is immediately on acceptance at good rates."

Wide World Adventures, 80 Lafayette Street, New York, of the Clayton group, is now using no serials, but has increased its novelette length to between 20,000 and 25,000 words. Short-stories up to 8000 words are used. Harry Steger is editor and payment is at 1½ cents a word up on acceptance.

The American Weekly, formerly at 92 Gold Street, is now located at 235 E. Forty-fifth Street, New York.

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An Open Letter to Writers

Dear You:

Honest, I wouldn't kid you. There are some things even a fellow that writes ads wouldn't joke about. Fact, I get kinda weepy when I think of someone trying hard to get on in the world, learning to write stories and make a name for himself. Ambition! Gosh, a fellow's lucky who's got that. Me, I got a good job, and I guess I'm satisfied. But I wish I could write stories for people to read.

You see, the way I feel about writing is that it's sort of sacred. I know that sounds silly, coming from a man, but on the level you amount to something when you can entertain thousands of people with your stories. You amount to more than just the guy who makes a living for himself and don't do anybody any special good. A cog in a machine isn't very much for a human being to be, is it?

I may be only a cog in The Simplified Training Course that The Author & Journalist conducts, but that's one well-oiled machine I'm glad to help along. Maybe I got my feeling about the sacredness of writing from it. David Raffelock, the director, who looks after the hundreds of ambitious writers who enroll for the S. T. C., takes every last one of his students seriously. Gosh, you ought to see him at his desk, sometimes. A huge stack of manuscripts, some with postage stamps on from a dozen foreign countries, is neatly piled before him. Some Mss. are written in longhand, some are badly typed. But he goes over each one painstakingly and thoroughly. I've never heard him grumble, and I've never seen him irritated. You can tell that he sympathizes with everyone of his students. And to hear him talk over the dictaphone when he dictates!

Honest, you'd think he was having a kindly talk with a fellow sitting right there before him, someone he liked and wanted to help get on. Actually, of course, he's never seen him or her and he probably never will. But you couldn't be nicer to your own rich uncle with the rheumatism. Inspiring, I calls it.

How can I and the others on his staff help from feeling there's something sacred about a fellow's ambition when the chief himself is so sympathetic and understanding?

Why, someday we're all going to bust out as authors, just from the sheer delight of having him criticize our stories. I know his secretary is already budding literary sprouts and the office boy's been carrying around something that looks suspiciously like a hunt-and-peck typed manuscript.

Yeah, you fellows that got some natural talent and plenty of ambition to write are sure lucky to have a chance to work with our director. Honest, as I said before, I wouldn't kid you about that. Say, if you can't begin to sell your stories after working awhile with Mr. Raffelock, fellow, you better go sell your fish and be done with it.

Have you seen the little student publication Mr. Raffelock gets out each month? It's called The S. T. C. News, and has all sorts of dope about writing and what S. T. C. students are doing. Sure, I got a copy I can send you. Write to me and get one along with your copy of "The Way Past the Editor."

L. L. BURNS

Registrar, The Simplified Training Course

1839 CHAMPA ST.,
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Railroad Magazines

The Brotherhood of Locomotive Engineers Journal, B. of L. E. Building, Cleveland, Ohio, offers a market for railroad articles with a union slant, with photos, and for railroad fiction up to 3000 words. Payment is on publication at 50 cents a column inch. Carl Rudolph is editor.

The Canadian National Railways Magazine, Toronto, Ont., Canada, is a market for railroad material written from the slant of both officials and men. It uses short-stories up to 6000 words, paying rates somewhat under 1 cent a word between the time of acceptance and publication. It is edited by Walter S. Thompson, director of publicity.

The Brotherhood of Locomotive Fireman's and Engineman's Magazine, 2112 E. Fourth Street, Cleveland, Ohio, offers a market for short railroad articles and fiction, paying about ¼ cent a word on publication. John F. McNamee is editor.

Discontinued—Suspended

Elite Styles, New York.

American Aviator, Airplanes & Airports, New York.

British Market News

Every Writer's Magazine, from the Freeman Coy, 52, Burleigh Road, Enfield, Middlesex, Eng., is to be published quarterly from May, and from the same publishers is announced the *Arts Literary Magazine* and *The Sterling Magazine*, also quarterly, starting with April and May respectively.

From The Amalgamated Press, Ltd., Fleetway House, London, E. C. 4, arrives *Woman and Beauty*. As the title indicates, all feminine topics are welcome, particularly those dealing with cosmetics, food, dress, furniture, furnishing, lingerie, corsets, beds, bedding and bathrooms. An editorial states that "the object of this journal is to reveal to every woman how she can obtain her ideal in regard to beauty." The same office is issuing a new weekly dealing with film-land, entitled *Screen Stories*. This is the converted *Fun and Fiction*.

Two opposite political journals have made their appearance. The first is *Labour*, a monthly which is published from 61, Dulcie Street, Manchester. The second is *The Political Quarterly* which comes from Messrs. Macmillan and Coy, St. Martin's Street, London, W. C. 2. This journal will be confined to the discussion of social and political questions from a progressive and not from a party point of view.

The editor of *Answers*, the most popular 2d weekly in Great Britain, writing to a correspondent said, "I'm always glad to see the work of a newcomer and to give all the encouragement I can." *Answers* is issued by the Amalgamated Press, Fleetway House, Farringdon Street, London E. C. 4.

Among the new British publications of particular interest to the free lance is *The Contributor's Journal* to be issued monthly, from May, by Matson's Publications, 25, Sussex Street, Cambridge, Eng. All kinds of contributions will be dealt with, stories, articles, poems, photographs, and drawings, besides which each issue contains useful articles and hints to the writer.

From the Aldine Publishing Co., Ltd., The Goodship House, Crown Court, Chancery Lane, London W. C. 2, who publish stories on boxing, football, racing and Buffalo Bill of 45,000-word length, the editor announces that he is willing to consider the work of new writers.

The Times Literary Supplement, Printing House Square, London, E. C. 4, is now taking photographs from its readers. These must be of a high standard and of a picturesque nature rather than sensational.

The editorial office of the *Credit World* has been changed from 69, Fleet Street, to 6, Carmelite Street, London, E. C. 4. The credit system in Great Britain is only in its infancy as compared with America, and many writers in the United States have, from their own experience and knowledge, possibly many useful hints which they can offer the editor. He is willing to send a copy of his paper, together with three pages outlining his wants, to any writer interested.

Discontinued: London Today, Pathway of New Age, Merry Magazine (Amalgamated Press).

Alterations: Catholic Pictorial is now *Catholic Mind. Literary Review* is now monthly in place of quarterly.

Prize Contests

Longmans, Green & Company, 55 Fifth Avenue, New York, announce that no manuscript was considered worthy of a prize in their prize novel contest which ended December 1, 1929. They have accordingly extended the contest to April 15, 1930. The prize is \$7500 for the best novel submitted by an author who has never published a novel which has sold more than 5000 copies.

The Parents' Magazine, 255 Fourth Avenue, New York, offers a prize of \$250 for the best two-part story dealing with the relations of parents and children, problems of child life and child training or situations involving boys and girls in their teens. Plots and treatment must be psychologically sound. *The story should be written for adults*. No juvenile material will be considered. Stories should not total more than 6000 words and must be submitted by November 1st, 1930. If two or more stories are adjudged of equal merit, duplicate prizes will be awarded. In addition to the prize award, \$100 will be paid for every other story accepted for publication. If stamped return envelope is enclosed, those stories judged unsuitable for publication will be returned promptly after reading. Address: Fiction Editor."

IMPORTANT TO WRITERS

"The new writer has no chance" is a complaint sometimes voiced. It is unjustified. Clients of mine—every one a "new writer"—have sold to practically all markets, including Saturday Evening Post, Collier's, Red Book, Woman's Home Companion, Ladies' Home Journal, Pictorial Review, Cosmopolitan, the action magazines, detective magazines, etc. One sold over \$2,000 worth to one group last year. Several had novels published and plays produced. One had a musical comedy produced.

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Scribner's Magazine, 597 Fifth Avenue, New York, offers a \$5000 prize for the best long story (15,000 to 35,000 words approximately) by an American author, by way of encouragement to a highly important form of fiction now almost wholly neglected. The announcement states: "The long short-story, a distinct genre which includes many of the masterpieces of every literature, is now practically excluded from publication by commercial considerations, to the detriment of some of the best American writers. Yet its characteristics—adequate space for development of character and situation, combined with precision and solidity of structure—make it intrinsically ideal for magazine publication. Such samples as Mrs. Wharton's 'Ethan Frome' (although a little longer than the suggested limit), Mark Twain's 'The Man That Corrupted Hadleyburg,' Joseph Conrad's 'Youth,' Galsworthy's 'A Stoic,' Henry James's 'Daisy Miller,' Chekov's 'A Lear of the Steppes,' De Maupassant's 'Boule de Suif,' Katherine Mansfield's 'Prelude,' Willa Cather's 'Lost Lady,' Thornton Wilder's 'The Woman of Andros' suggest the nature and range of its special qualities. All manuscripts of the prescribed length submitted before September 20, 1930, will be considered. Manuscripts judged suitable may be purchased for immediate publication by arrangement with the author. This means that we hope to publish some of the stories in *Scribner's Magazine* before the contest closes. They will be purchased outright, subject to adjustment if the story is awarded the prize. And—since a signal virtue of this type of writing is its unity—a complete story will appear in a single issue. Charles Scribner's Sons will claim the privilege of publishing the prize winner, in book form, but only on royalty terms acceptable to the author. All American writers are eligible in this contest, whether or not they have published a book. But the judges reserve the right to withhold the award if no manuscript is found worthy of one; and if two manuscripts are thought to be equally worthy, the prize will be divided equally. *Scribner's Magazine* will purchase as many of the stories as their quality warrants. The chief purpose of the contest is to free writing from another commercial limitation at a moment when America is becoming aware of its own peculiar artistic genius, and when all freedom and opportunity should be given to independent literary effort. Manuscripts should be addressed to Contest Editor."

Chanin Advertising Syndicate, Inc., 278 W. Forty-third Street, New York, offers \$100 for the best slogan for a new "door-knob" envelope. Submit as many slogans as desired. Sample of envelope and description will be sent on request. Closing date, April 30.

The Household Magazine and *Copper's Farmer*, Topeka, Kans., each month offer prizes of \$2 to \$10 for best titles for cover pages of each magazine.

Liberty, now located at 220 E. Forty-second Street, New York, offers \$1 each for questions accepted and published in a department captioned "Twenty Questions." It also pays \$5 for every original bright saying of a child which it publishes. Contributions cannot be acknowledged or returned. Address Bright Sayings Editor, Box 380, Grand Central Station, New York.

Our Dumb Animals, 180 Longwood Avenue, Boston, Mass., offers prizes of \$50 and \$25 for the best original animal poems of not more than 32 lines, designed to promote the objects of the national Be Kind to Animals Anniversary. Closing date, May 15, 1930. Address Poetry Prize Contest.

Montgomery Ward & Co., Chicago, offers \$25,000 in cash and merchandise certificates, in a series of four contests. No. 1 calls for best plan for furnishing a five-room house on \$1000; No. 2, for outfitting a family of five with clothing on \$300; No. 3, for equipping an 80-acre farm on \$1000; No. 4, for a vacation trip outfit for a family of five on \$150. Closing date, December 31, 1931. Particulars can be obtained from the company.

The American Magazine, 250 Park Avenue, New York, announces a first prize of \$50, second of \$30, and third of \$20, for best letters on what the writers consider the best feature in the April issue of the magazine. Closing date, May 20.

The New Movie Magazine, 233 Broadway, New York, wants interesting letters from its readers—bright, concise and constructive. \$1 will be paid for each letter used. Letters may concern stars, pictures, or the magazine.

The annual Nature Poem Contest of the Chattanooga Writers' Club, which awards the Elberta Clarke Walker Memorial prizes each year for the best nature poem from contestants generally and also for the best poem from a Southern writer, will open May 1st and close November 1st, 1930. Awarding of the prizes is in charge of Mrs. John H. Cantrell, Chattanooga, Tennessee.

Liberty is publishing a series of ten stories of famous crimes, by Sidney Sutherland, and offers eight prizes, \$500, \$250, \$100, \$50, and four of \$25, weekly, for best solutions of the mysteries involved. Further details published in connection with the weekly stories.

The Mark Twain Society is offering a prize of \$10 for the best poem on Mark Twain. There are no restrictions. All contributions should reach the society by June 1, 1930. Address Cyril Clemens, president, Mayfield, Calif.

The Walker Prizes in Natural History are offered annually by the Boston Society of Natural History, for best memoirs on scientific subjects. Prizes range from \$100 down, being somewhat indeterminate in size. Closing date, March 1 of each year. The subject for the current year lies in the field of General Zoology.

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"You have run two or three articles in the A. & J. about Ruel McDaniel, all of which have been very interesting and helpful. However, there is one thing I would like to know. How did Mr. McDaniel handle his mail during the long trip which was recently described?"

"He must have written quite a good deal of stuff on speculation, even though he had a pretty sure market for the majority of his articles."—H. M. C., Kansas.

ALL of McDaniel's manuscripts went out with a San Antonio post office box given for address. A. B. Ashby, another San Antonio business writer and a close personal friend of McDaniel, opened the post office box, and forwarded the mail under a new wrapper. McDaniel kept his friend informed of his stops, and Ashby addressed all mail to General Delivery.

Incidentally, McDaniel had all magazine mail forwarded, though postage thus required was considerable.

Most writers overestimate the importance of being in daily contact with their mail. McDaniel has shown, in his extensive travels, that being out of touch, by several additional days, all the time, with editorial offices, is not a serious handicap, even when the writer necessarily is writing many articles before orders have been received. The phrase, "On speculation," hardly applies in the case of McDaniel, for although the individual article might not sell, McDaniel knew from experience that his judgment was probably 85% right.

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LITERARY MARKET TIPS

IN THE TRADE, TECHNICAL, AND CLASS
JOURNAL FIELD

Aeronautical World, 1709 W. Eighth Street, Los Angeles, Al Stensvold, editor, states that only occasionally is payment made for unsolicited articles. For ordered semi-technical, informative, constructive articles, not over 5000 words in length, up to 2 cents per word is paid. Also, \$2 to \$25 is paid for each hint, idea, method of aiding aviation, published in the magazine's new "Practical Shop Hints" department.

Motor World Wholesale, Fifty-sixth and Chestnut Streets, Philadelphia; Leon F. Banigan, editor, writes: "Our hobby pages are making a great hit with the trade and it looks as if we'll need lots of pictures for a long time to come." \$5 apiece is paid for pictures of proprietors, department managers or salesmen connected with wholesale establishments, showing them riding their favorite hobbies.

The American Contractor, 173 W. Madison Street, Chicago, wants articles on new methods and short cuts in doing construction work, ways of securing and conducting business, news stories about labor, court decisions, contractor organizations and difficulties that contractors get into, such as collapses of buildings, contracting failures, etc. Rates are one cent per published word, with photographs and drawings paid for according to space covered, on first of month following publication. Peter A. Stone is editor.

A reader sends us this report from Topics Publishing Company (*Drug Topics*, *Wholesale Druggist*, *Display Topics*, *Drug Trade News*), 291 Broadway, New York City: "Types of stories particularly desired at this time: 1. Stories presenting methods of merchandising and operating the soda fountain in a drug store. Must not be overworked material such as has been used for the past five years. 2. Stories on how druggists have capitalized their various departments at Christmas time. 3. Stories of how druggists are promoting sale of sickroom supplies, proprietary medicines and prescriptions. 4. Stories of how druggists are promoting the cooperation of employes and inducing them to make more sales. 5. Brief stories on sales promotion and window displays, with photos. 6. Brief stories on newspaper advertising that has proved successful, with copy of advertisements."

For articles especially prepared for *Jewelers Circular*, 239 W. Thirty-ninth Street, New York, payment is made on acceptance, according to Edgar Willson, editor; other articles are paid for on publication, at ½ cent per word. Articles should cover the merchandising of jewelry and kindred lines, including jewelry gift departments.

The Ice Cream Trade Journal, 171 Madison Avenue, New York, uses articles describing and discussing management, manufacturing, distribution and sales activities of wholesale ice-cream companies named in the articles, the emphasis to be on the operation and value of the activity rather than on the company, according to Harry W. Huey, editor. "We are not interested in personality stories, except on order." 1 cent a word is paid on publication.

The Hotel World, 624 S. Michigan Avenue, Chicago, announces the appointment of J. O. Dahl as editor, succeeding Malcolm E. Woolley.

Discontinuances

Automotive Wholesaling, New York.



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